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CATALOGUE DE LUXE *of the* DEPARTMENT
OF FINE ARTS, PANAMA-PACIFIC
INTERNATIONAL EXPOSITION



PALACE OF FINE ARTS: THE ROTUNDA

CATALOGUE DE LUXE

OF THE DEPARTMENT OF FINE ARTS
PANAMA-PACIFIC INTERNATIONAL
EXPOSITION

Edited by JOHN E. D. TRASK
CHIEF OF THE DEPARTMENT OF FINE ARTS
and J. NILSEN LAURVIK

ILLUSTRATED WITH ONE HUNDRED
AND NINETY-TWO REPRODUCTIONS
OF PAINTINGS, SCULPTURE, OTHER
EXHIBITS AND VIEWS OF THE PALACE
OF FINE ARTS



IN TWO VOLUMES
VOLUME ONE

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PERSONNEL: DEPARTMENT OF FINE ARTS
PANAMA-PACIFIC INTERNATIONAL EXPOSITION
SAN FRANCISCO, 1915

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PREFATORY NOTE



THIS catalogue de luxe is published under the direction of the Department of Fine Arts in response to a demand for an enduring record of the exhibition organized by the Department which shall be at once a record and an educational furtherance of the Department's work. It is intended to be of such a character as shall appeal especially to every serious student of the Fine Arts whether the reader shall have visited the Panama-Pacific International Exposition or not.

Within its necessary limitations it is hoped that this book may fulfil its two-fold purpose and with the feeling that it is not without merit the Department of Fine Arts desires to acknowledge its debt to those who are responsible for its excellence.

As will be seen, very much of the critical work has been done by Mr. J. N. Laurvik, who in addition to his work upon this catalogue has served the Department as special representative in several European countries, and whose organization of at least one section was so successful as to result in his official appointment as Fine Arts Commissioner to the Exposition for Norway.

Professor Harshe who writes of the print collection is mainly responsible for the importance of the print collection itself; and the laborious task of cataloging and compiling the important biographical data regarding American artists is due to the faithful efficiency of Mr. John G. Dunlap and Miss Helen Wright. To all of these acknowledgment is made as well as to the publishers for the sympathetic manner in which their work has been done.

The debt of the Department for assistance in organizing the exhibition itself is too extended to attempt individual public recognition. Not the least of the Department's service has been to offer an opportunity for co-operative work to artists, collectors and art institutions. The success of this co-operation in this instance is outlined in this catalogue—that it may be an ever-extending co-operation in the service of the public has been the underlying thought in all of the Department's work.

JOHN E. D. TRASK.

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PALACE OF FINE ARTS: AT THE ENTRANCE OF THE COLONNADE

*A little time, a little space away
Noise and tumultuous color and the world at play!*

*Here 'neath the drooping branch, the low-bent marble Muse;
On either hand the master-builder's columns tall;
The little lake caressed by cloud and sky;
The quiet of the dying daylight over all!*

*Man praises man's accomplishment with brazen throat;
Beauty alone can charm with one low note.*

—John E. D. Trask.

A little time, a little space away
Noise and tumultuous color and the world at play!
Here, 'neath the drooping branch, the forest maple Muse;
On either hand the master-builder's columns tall;
The little lake caressed by cloud and sky;
The quiet of the dying daylight over all!
Man praises man's accomplishment with broken throat;
Beauty alone can charm with one low note.
—John E. D. Tark.

INTRODUCTION



AS WILL be seen from this catalogue the exhibition arranged by the Department of Fine Arts of the Panama-Pacific International Exposition has aimed to be a comprehensively international showing of sculpture, of paintings, drawings and prints comprising in exceptional cases such other works as under the standards of the country of their origin had necessarily to be included. The showing of such works, many of them of high esthetic value, as are generally grouped under the generic head of "Arts and Crafts," has been confided to other departments of the Exposition. Nor has any attempt been made to include a showing of the studies and sketches of those artists whose dreams find form in architecture, "the mother of the arts."

No catalogue of the Department of Fine Arts would, however, be complete without especial mention of the Fine Arts Building itself. To its architect, B. R. Maybeck, his brother artists, whose works are shown within and about its inspired walls and columns, owe gratitude.

The general division of the exhibits shows twelve Sections of foreign nations represented at the Exposition by official Commissions, an International Section which includes all works of foreign artists from countries not so represented and an United States Section. Included in this last named section are a number of paintings by foreign artists brought together for the purpose of indexing the influences which have especially affected the beginning and development of painting in this country. From Guido of Sienna, painting in the early thirteenth century, to Claude Monet in the twentieth, both of whom are represented, seems so wide a span that more than a suggestion of these influences was beyond attempt.

As an introduction to the great accomplishment of contemporary American artists the exhibition includes examples of the work of American sculptors, painters, etchers and engravers from the colonial and revolutionary periods down to the day of those upon whose working hours the door of time has closed but recently. If this historical collection shall emphasize the fact that our artists of today have native and distinguished lineage it will not be in vain. Full tribute will not be paid to masters of our country's youth and full duty to posterity will never be performed until within the nation's Capital there shall be a worthy National Gallery supported by national executive and national legislators whose public recognition shall equal their personal knowledge that "the art of a nation is the measure of its civilization."

INTRODUCTION

The methods of organizing the present exhibition are probably not without interest.

For the foreign national Sections the several national commissions are responsible and to them directly are due America's thanks.

The organization of the International Section and the physical handling of the exhibits now included therein was not without its difficulties. Indeed, the task was somewhat complicated by unusual conditions. For exhibits from countries not officially represented the Exposition drew upon European exhibitions, upon artists as individuals, upon art associations and upon private owners whose generosity may evidence that association with the beautiful is not without its influence in the formation of kindly character.

The majority of the works in the International Section were brought to San Francisco on board the United States transport "Jason," assigned by the government for this purpose. But even a transport ship at ocean port was not a full solution of every difficulty. The aid, always generously given, of diplomatic and consular service was necessary, and some new devices were employed. From Budapesth in turmoil, with packers and boxmakers quite fully occupied outside their usual sphere, a furniture moving van of huge proportions was secured as carrier. Well-filled with paintings it was brought intact on flat car to Genoa and thence upon the "Jason" direct to San Francisco where for the first time it was unpacked at the very door of the Fine Arts Building.

Upon the "Jason," too, came works of American artists in Europe, chosen for invitation by the advisory committees in Europe and by the juries of selection meeting in London and Paris.

Within our own country selections for the United States Section were made at Boston, New York, Philadelphia, Cincinnati, Chicago, St. Louis and San Francisco by juries appointed through co-operation between the Department and the five local advisory committees in America.

Invitations were extended by the Department to certain distinguished artists to exhibit selected groups of their works and these invitations were accepted in most cases, though not in all. Among these invitations were those which resulted in the series of "one-man" galleries from which the public can gather as in no other way would be possible, comprehensive knowledge of the effort and accomplishment of some of those who have led in the pursuit of beauty along diverging paths.

"When the tubes are twisted and broken" it may be that the perfect exhibition will be organized, but not till then.

As has been noted, some works which the department greatly desired to include in the United States Section are absent. So, too, the representation of certain foreign schools is insufficient. Notably is this true of modern German painting.

In July, 1914, it seemed, humanly speaking, certain, through the

INTRODUCTION

co-operation of the "*Gesellschaft für Deutsche Kunst im Auslande*" and a committee of some two score artists representative of the various phases of modern Germanic art, that there would be included in this exhibition from three hundred and fifty to four hundred representative German works, many of which had at that time been both selected and secured. The memorable August following exploded this hope as it exploded yet other plans of even wider moment.

There seems some poetic justice in the fact that the causes which disrupted the larger German collection brought to the Department the thirty odd German pictures now in the International Section. These had been in the spring of 1914 exhibited at the Carnegie Institute in Pittsburg. They were exported on board a German ship and after its capture were returned to this country by a British prize court and so became possible for exhibition here.

"Thus mortals do obey the whims of circumstance."

As the conclusion of Reinach's "*Apollo*" we read, "Far from believing that the social mission of art is at an end, or drawing near that end, I think it will play a greater part in the twentieth century than ever. And I think—or at least hope—that greater importance than ever will be attached to the study of art as a branch of culture. This study is one which no civilized man, whatever his profession, should ignore."

Perhaps no better text could be found as an excuse, if excuse were desired, for the efforts of the Department of Fine Arts.

To aid in the serious study of the art of today has been the Department's desire.

Whether one follows Tolstoy or George Moore in regarding the arts of the painter and of the sculptor, whether one whispers the word culture with bated breath and rolls "art" upon the tongue or merely finds in association with the artists' work a highly moral and altogether harmless pleasure, whatever the point of view, it seems sure that at a certain place in the ascending scale the graphic and plastic arts permanently enter, with no need for further excuse, the ordinary life of civilized society. If this be true, a broad knowledge of the present state of these arts throughout the world is desirable and this the present exhibition has made effort to supply.

In furtherance of this effort this catalogue departs somewhat from tradition. Happily the printed word is unobtrusive and the simple device of turning many leaves together will bring one rapidly to that portion of the volume where tabulated list holds sway. Yet I believe there will be some who with me will find an interest in the thoughts of others than themselves about this exhibition. Yes, no doubt, there will be curious minds who will rejoice in the relationship of this to that and will be glad of opportunity to cull in concentrated form suggestions of the past, the present and the future. Will these curious ones be patient in their curiosity,

INTRODUCTION

endeavoring to take this catalogue in its entirety even as they should receive the show itself?

In the exhibition here gathered together more than a thousand years are represented. Ten thousand works, or thereabouts, are gathered from the whole round world. Some will accept the early Chinese paintings as the culmination of design, others will find their happiness in the most modern note.

In the chapter of this book called "Post-Scriptum," for lack of better title, appeal is made for open-mindedness. It is suggested that the new be not condemned for the sole reason that it is still new. It is my private hope that, as Mr. Laurvik in that chapter has pointed out, the acceptance or half-acceptance of the new will in no wise require the discarding of any admiration for the things of yesterday. Today in art as in other great social movements is a period of change. We should be very careful not to lose our hold on yesterday lest in the relaxation we lose also tomorrow.

Art was and is and will be. It is at once the measure and the means of culture.

In the social development of the United States, as has been generally acknowledged, the Centennial Exposition held in Philadelphia in 1876 and the Chicago Exposition of 1893 are among the most potent influences. The power and force of those expositions arose largely from their having quickened the artistic sense of the nation, or rather of some portion of a nation so vast that simultaneous quickening is almost an impossibility.

If from the San Francisco Exposition of 1915 there shall emanate a similar stimulus, then the effort of this Department will not have been in vain.

It is not unlikely that the next forward movement in this country, both in art and in social development, will find its beginning upon the Pacific slope. Let it be hoped that in that development there will be no lack of appreciation for those who, given the qualifications of power and personality—which tend always to leadership—have been content to step aside from immediate material gain, who called by a knowledge of the real need our nation, have for the sake of humanity, whether consciously or unconsciously, been willing to serve their fellowmen in leadership only toward the things of the spirit, who have, for the ultimate good of their fellows, been willing to sing with the poet—

*"Oh, let me leave the plains behind,
And let me leave the vales below;
Into the highlands of the mind,
Into the mountains let me go.*

*"Here are the heights, crest beyond crest,
With Himalayan dews impearled;
And I will watch from Everest
The long heave of the surging world."*

John E. D. Trask.



PALACE OF FINE ARTS: VISTA

CATALOGUE DE LUXE *of the* DEPARTMENT
OF FINE ARTS, PANAMA-PACIFIC
INTERNATIONAL EXPOSITION



PORTRAIT OF MISS PEEL. *By Benjamin West*

CHAPTER I

AMERICAN PORTRAIT AND FIGURE PAINTERS



NOTHING better reflects the intellectual and cultural development of a people than their art. This is especially true of the intimate and highly personal art of portraiture whose chief business it is to perpetuate to future generations the men and women whose wit or beauty or great achievements have added lustre to their day and generation. To an unusual degree was this true of the early art of America which made its precarious beginning in the midst of an indifference that was totally oblivious to the appeals of all forms of art other than that of portraiture.

Human nature is ever the same—whether in Athens or Philadelphia, mirrors sell quicker than tracts. And thus it came about that the man who not only could paint the signs that adorned the shop fronts of those days but was also adept at making “counterfeit presentments” of their owners was much in demand, and the noble art of portraiture flourished and was accepted. Long before even a plaster cast of the “Venus de Medici” could be publicly shown in the Quaker City, which was then the arbiter in all matters of taste as well as fashion, Matthew Pratt, the skillful sign painter, was busily engaged painting portraits of the notables of his day. These even included a portrait of young *Benjamin West*,* who was then coming into prominence as a painter of exceptional ability. Considering the very limited opportunities for study afforded this pre-Revolutionary sign painter, this portrait of *West*, while not very remarkable in itself, is nevertheless an interesting example of the first tentative struggles of American art to express itself.

Thus also must be regarded the work of Matthew Pratt’s chief competitor, Joseph Wright, whose quaint group of *Joseph Wright and Family* furnishes proof that these early painters were not wholly without talent. If we except Smibert, who was Scotch, and Hesselius, who was a Swede, these were among the first names to emerge from that group of anonymous “limners” whose hard and over-elaborated portraits furnish the earliest evidences of the existence of a native art. While few if any of these early portraits are in any sense masterpieces they nevertheless succeed in presenting to us something of the spirit and atmosphere of their

*All titles printed in *italics* throughout this volume indicate exhibits comprised in this catalogue.

day, which was characterized by an almost frugal barrenness in all matters of esthetics. The very handicaps under which these early painters labored—their lack of academic training, combined with their narrow provincialism—helped rather than hindered them in truthfully mirroring the drab sobriety of their time. Gradually, however, as life in the Colonies became less rigorous we find the settlers growing more responsive to the appeals of art, and native-born painters did not wait for commissions on which to exercise their budding talents.

The real genesis of American portrait and figure painting may be said to start with the advent of that distinguished group of pre-Revolutionary painters of which Benjamin West was the bright, particular star, and that comprised such men as John Singleton Copley, Charles Willson Peale and Gilbert Stuart. If one adds to these the names of John Trumbull and Thomas Sully we have the most representative painters of Colonial days, whose achievements constituted for a long time the standard in American portrait painting. Especially is this true of West, whose great success in England, where he became the President of the Royal Academy, fired the ambition of the younger painters of the day.

In the art of this brilliant prodigy, who, at the age of twenty, was painting portraits of the notables of New York and Philadelphia, there was first manifested in this country something of the suave elegance and refinement of European culture which was then beginning to make itself felt in the social life of the colonists, as is clearly shown in his interesting portrait of *Miss Peel*, whose natural primness is softened by an outward charm and graciousness of manner no less than by the elegance and cut of her gown, which is plainly derived from Europe. Through West's allegorical and religious pictures, such as *Mary Magdalene Anointing the Feet of Christ*, American figure painting came for the first time under the influence of North Italian art, albeit much sweetened and sentimentalized. It marks the assumption by the American artist of the "grand manner" which found expression in the social life of the times in stately balls and routs.

As the struggle for mere existence became less pressing the sense of class distinction grew more sharply defined and pride of birth asserted itself, all of which was highly conducive to the development of the art of portrait and figure painting. And along with the stately portraits of statesmen and men of affairs there appeared the sprightly and vivacious likenesses of the noted belles and beaux of the day. The most distinguished men in public life, as well as the most exclusive ladies of fashion, began to sit for their portraits, and the series of canvases executed by Stuart, West, Copley and Sully constitute in themselves a gallery of all that was best in the early life of this country.

Conspicuous among these painters was John Singleton Copley, whose portraits of eminent men and women are marked by a virility and a vivacity that is unusually lifelike. One gains a vivid impression from his portraits



JOSEPH WRIGHT AND FAMILY. *By Joseph Wright*

of the distinguished hauteur, the decorum and elegance that characterized the dress and deportment of the ruling class of his day, as is well illustrated in portraits such as that of *Mrs. Elizabeth Willing Powell*, owned by the Pennsylvania Academy of Fine Arts, or that of Lady Wentworth in the Lenox Collection of the New York Public Library. The men and women who people the canvases of Copley are distinguished by that air of almost self-conscious superiority which was the hall-mark of the old blue-blood aristocracy, who, in their pride of family, held themselves aloof from the general mass. Even in certain traits which might be criticized by the superficial student as shortcomings do these portraits reveal their essential truthfulness—the somewhat rigid formality and semi-official ostentatiousness of not a few of the figures in these canvases testify to their correctness.

Although separated by only a few years from the frugal art of Smibert and his contemporaries, the altered social conditions which had replaced the narrow rigidity of earlier days with a gracious culture, make themselves strongly felt in all this later work. Much of Copley's success is no doubt due to these altered social conditions, which not only made possible a higher development of art, but furnished the painter actual material for his art in the greater color and vivacity of the life about him, which was fast losing much of its puritanical primness, without, however, losing any of its stately reserve and dignity. All these qualities were admirably expressed by Copley, who, himself of good family, moved in the best society, where he had ample opportunity for an intimate study of the people whom he has so ably immortalized. He represents the culmination of what may be called the transition period of Colonial art. His work established a certain standard of excellence that formed the basis of much that was most worth while in the portraits by the men who followed him.

It is not improbable that his art even exerted an influence upon the young Englishman, Robert Edge Pine, who settled in Philadelphia toward the end of the eighteenth century. Certainly something of Copley's manner is discernible in Pine's portrait of *General Henry Lee*, which is probably one of the numerous preliminary portrait studies of the foremost men of his time painted by him for his proposed series of historical paintings celebrating the great events of the Revolution. After the departure from Philadelphia of West, who had established himself permanently in England, Pine, together with Pratt and Charles Willson Peale, helped to maintain the artistic supremacy of the Quaker City.

Of these painters the most interesting and characteristic of the times was Charles Willson Peale, who had studied with Copley in Boston and with West in London. He was a remarkable example of what later became known as the typical Yankee. There was little or nothing that he could not do with his hands, being a clever worker in leather, wood and metal and during a busy life he became widely known as a watchmaker,

taxidermist and dentist, besides achieving a lasting reputation as a portrait painter of great power. In passing, it is interesting to note that this extraordinary versatility is by no means unique in the history of American art, as is strikingly exemplified in such uncommonly fine portraits as that of *Mrs. David Olyphant* and *William Cullen Bryant*, painted by the distinguished inventor of the telegraph, Samuel F. B. Morse, while in our own day the achievements of the late lamented F. Hopkinson Smith in art, science and literature serve to maintain what is in a fair way to becoming a national tradition. Though lacking something of Copley's suave elegance and versatility in the rendering of accessories, the paintings of Peale have an actuality that places a personality before you in a vivid, convincing manner. He was essentially a man's man and he is at his best in his portraits of men, as may be seen in such straightforward, sincere characterizations as that of *Colonel Charles Pettit*, and more especially in that notable series of fourteen portraits of Washington upon which his fame chiefly rests. His scrupulous regard for truth and his conscientious craftsmanship did much to counteract the sentimental romanticism that was being introduced into portrait and figure painting by men like Robert Edge Pine and helped to give stability and poise to an art that in this country was still in its infancy. It paved the way for the coming of Gilbert Stuart, who was born of Scotch parents in 1755 at Narragansett, fourteen years after Peale.

In Stuart early American life found one of its greatest interpreters. In his art is combined something of the suavity, elegance and grace of Copley with something of the uncompromising truthfulness of Peale. These were the very qualities essential to a correct and sympathetic portrayal of the men and women of his time. The rigid formalism of earlier days was being rapidly replaced by a courtly and suave dignity that was prevented from degenerating into prim conventionality by the growing love for the drama and for the pageantry of stately yet gorgeous balls and routs. This increasing gayety of the leaders of fashion and the men of affairs prompted many painters of the day to go to the extreme of theatricalism and display in the portrayal of their contemporaries. With the frills and furbelows of the dandies was imported from England also the fashion in portraiture which was then in the grip of an artificial classicism that prescribed a stock paraphernalia of curtains and columns as the necessary accessories of every portrait. But all this was simply the surface affectation of the time, which at heart was animated by a serious, purposeful spirit that found its highest expression in the serene, exalted seriousness of Washington.

That Stuart instinctively realized the drift and meaning of the age and shunned its pretentious grandiloquence, is the measure of his greatness. He was the first American painter to look beneath the surface of his sitters—he was interested in the spirit rather than the appearance of things; he searched out with unswerving fidelity the humanity of his sub-



PORTRAIT OF BENJAMIN WEST. *By Matthew Pratt*

jects and in his series of memorable portraits of beau and belle, of grand dame and thoughtful statesman, he has mirrored the abiding spirit of his time as none other. This is eloquently summed up in his last portrait of Washington known as the Athenæum Portrait, in the Museum of Fine Arts in Boston, and again in such portraits as that of *Major General Henry Dearborn*, which, if it does not reflect the full measure of his greatness, reveals his uncommon powers of characterization no less than his great skill as a painter. The hand of the master is in every stroke and the whole is imbued with a profound dignity only achieved by the great masters of portraiture, with whom Stuart will surely rank when the world learns to know and understand his art better. At his best he is a worthy rival of Reynolds and Gainsborough, but more especially of Raeburn, with whom he has much in common—a certain Scotch solidity and directness of treatment, as well as a freshness and purity of color is common to both. He was the last commanding personality in American figure and portrait painting until the appearance of Chase and Duveneck, of Sargent, Whistler and Alexander, whose brilliant, suggestive and modern brushwork is anticipated by this pioneer of American portraiture.

The interval that separates the death of Stuart in 1828 from the advent of the modern men was a period of respectable mediocrity, of servile aping of past standards that begot many tolerable works of art, but nothing of great moment. It was a time of industrial expansion, of gold fevers and slave trafficking that had little or no predilection for art, which, like the literature of the day, was for the most part imported or in imitation of foreign models. The portraits of John Trumbull, Washington Allston and John Vanderlyn were, on the whole, able but rather uninspired creations, that simply carried forward the traditions of the past without contributing anything new in the way of an interpretation of the people of their day, though portraits such as that of *John Randolph of Roanoke* by Chester Harding offer interesting exceptions to the prevailing dull level of mediocrity to which Harding himself contributed his share in a series of commonplace portraits. However, as this was the general intellectual tenor of the age, their work may, in a measure, be regarded as the product of the times in which it was produced.

An exception to this general dullness is found, however, in the work of Henry Inman, whose portrait of *Henry Pratt* commands more than passing attention, revealing a painter of somewhat uneven quality, it is true, but nevertheless possessed of more depth and seriousness than Sully. But the time, barren though it was of real genius, still possessed in Charles Loring Elliot a man endowed with the real gifts of a painter, who, moreover, had the happy faculty of presenting the character of his sitter with an engaging force and frankness that in a large measure anticipated the technical *bravura* imported a generation later from abroad by Duveneck, Chase and Currier. In portraits such as that of *Mrs. Mary A. Goulding*

and that of *H. W. Hewitt*, Elliot proved himself so far in advance of his time as hardly to be counted of it. He is the one notable figure in American portrait painting of the middle of the nineteenth century.

The link between this period and the present is found in the work of Thomas Sully. He was born in 1783 and died in 1872, living for some sixty-nine years in Philadelphia, where he painted an enormous number of portraits of prominent people. He studied for a short time with Stuart and also with West in London, where he appears to have fallen under the spell of Lawrence, whose decorative elegance he sought to emulate in his own work, well illustrated by his sprightly portrait of that most bewitching actress, *Francis Anne Kemble*, in which he essays the manner of Lawrence without, however, quite attaining that master's elegance either of color or handling. Nevertheless, it clearly reveals the astonishing virtuosity of this facile and surprisingly productive painter whose long life spanned the eighteenth and nineteenth centuries. He possessed in a greater or lesser degree most of the qualifications of a great portrait painter, and his brilliantly painted canvases went far toward demonstrating that American art had emerged from its novitiate.

As the country became more and more homogeneous, traits of character developed that were essentially American, and a spirit of provincialism replaced that broader, cosmopolitan culture that characterized Colonial times. Men were busy with their farms, with their factories and their mines, the three R's were synonymous with culture, and beauty was regarded as an attribute of the devil. The only art that flourished and was accepted was made to point a moral or adorn a tale. And the superior few to whom morals meant nothing, loftily regarded all native art with a patronizing condescension that drove the ablest talents abroad, from whence they could send back their canvases with the magic word Paris, Rome or Munich affixed to their signature, and "Made in Germany" became the open sesame that secured an American painter admission into an American collection. The Dusseldorf school of painting was in the ascendant and American art was in its anecdotage. R. C. Woodville's *War News from Mexico* and Eastman Johnson's *A Drummer Boy* were the supreme and much applauded masterpieces of the period, which left the impress of its banal taste even upon a later generation, which greeted Thomas Hovenden's *Breaking Home Ties*, when exhibited at the Chicago World's Fair, with the pleasurable surprise of a child listening to a new tale.

Of the young men who had been driven abroad by the indifference and lack of opportunity at home, Frank Duveneck and William M. Chase brought back with them ideals and enthusiasms that were destined to regenerate the art of the whole country. The return of these two men from Munich in 1878 into this world of false ideals, whose nose-near acquaintance with nature had produced a distorted, matter-of-fact point of



PORTRAIT OF MRS. ELIZABETH WILLING POWELL. *By John Singleton Copley*

view that held fast to the letter and let the spirit go, was like an invigorating sea breeze, or perhaps it would be more exact to say that it was like an uprooting cyclone that forever disestablished the old order of things. Their advent marks the beginning of modern art in America.

Of these two men—Chase and Duveneck—Chase was the more volatile, the more susceptible to the multi-colored life which he found awaiting his brush, and he entered into this life with a zest that carried him into immediate popular favor. He had hardly arrived before he was established in the imagination of the public as the *beau ideal* of the painter, a position he has maintained to the present day by virtue of an exuberant, picturesque personality that loves the applause of the multitude no less than the artistic debates of his confrères. Duveneck, on the other hand, remained intellectually attached to the old order of things as exemplified in the art of Velasquez, from whom he, like Manet, acquired much that is most modern in his art, as is clearly shown in his magnificently painted portrait of *John W. Alexander*, the broad, supple masterly technique of which rivals the most brilliant *tour de force* of Manet.

The change that was fast taking place in the life and manners of the people is eloquently expressed in the well-known portrait by Chase called *Woman with the White Shawl*, the simplicity and distinguished reserve of which admirably reflect the persuasive character of his art at that time as well as the atmosphere and general attitude of the period. In this delicate, sensitive, feminine delineation Chase has suggested the beginnings of that cosmopolitanism which is rapidly becoming the pre-eminent characteristic of American life and art, and of which he is one of the most versatile exponents. But the most brilliant representative of this new order of things is undoubtedly John Singer Sargent, whose art celebrates with fervent, unctuous strokes the kaleidoscopic pageant of modern life. In him the volatile and highly assimilative genius of America finds its most consummate interpreter. His art stands to-day as the most conspicuous example of that alert restlessness which is the dominating spirit of our day. This art is, in the best sense of the word, purely objective, dedicated to a specific transcription of the outward semblance of things. Yet he succeeds by virtue of his marvelous power of accurate surface delineation in revealing something of the inner character of his sitters, as is strikingly shown in his portrait of the distinguished novelist, *Henry James*. His art is a sort of epitome of the time in which we live and has had a wide influence upon the younger generation of painters.

Examine Irving R. Wile's portrait of *Madame Gerville-Reache*, Cecilia Beaux's portrait of *Henry Sturgis Drinker, Esq.*, Wilhelm Funk's portrait of *Mrs. John W. McKinnon*, Wallace W. Gilchrist, Jr.'s, *Girl in Pink*, Ben Ali Haggin's *Little White Dancer*, Julian Story's portrait of *Mrs. Story*, and Louis Betts' *Lady in White*, and you will see that all are related to him in one way or another. Of the foregoing artists Cecilia

Beaux is undoubtedly the most gifted and accomplished. In her best portraits, such as that of *Sita and Sarita* and that of the lady in white called *The Dreamer* there is a force and fluency unequaled by any other American painter save Sargent, while in such portraits as that of *Henry Sturgis Drinker, Esq.*, she is even a serious rival of Sargent in sheer technical virtuosity. Sargent has painted few heads and hands better than those in this shrewdly characterized portrait of the President of Lehigh University.

Below the scintillating surface of America there is stirring a new, more thoughtful spirit, and it is to the paintings of John W. Alexander that we must look for that suggestive hint of something deeper and more abiding, of that *savoir faire* which is the hall mark of a highly developed self-consciousness. This fast developing self-consciousness constitutes in a large degree the subject matter, so to speak, of the greater part of Mr. Alexander's work, admirably expressed in a long and brilliant series of incomparable feminine delineations, of which the standing figure of *Phyllis* is an excellent example. His art has created a distinct style, whose influence is discernible in the work of such men as Howard Gardiner Cushing, who has reconciled something of the decorative quality of Alexander with the *chic* elegance of modern French portraiture, cleverly exemplified in his standing *Portrait* of a lady enveloped in a purple opera cloak.

Apart from the work of Alexander and that of Sargent there has grown up a group of painters whose aim is a more realistic rendering of the scenes of contemporary life. In the work of Henri, Sloan, Glackens, Homer Boss, George Bellows, Alice Mumford Roberts and Randall Davey there is reflected something of that clear, discerning intellectuality which is one of the disconcerting characteristics of the modern American. It has some of the sprightly penetration of the French from whom it is directly derived, being related to Manet and his group, as is clearly shown in William J. Glackens' interesting group of friends *Chez Monquin*, which recalls Manet's portrayal of some of his friends in one of his well-known café scenes. The *Two Vaudeville Stars* of Alice Mumford Roberts is another brilliant example of the same influence, which has largely contributed toward producing such very excellent painters as George Bellows and Randall Davey. The latter's portrait of the ruddy old lighthouse keeper, *Captain Dan Stevens*, is an excellent illustration of the fresh, forceful directness of the younger generation of painters. This art has a vivid, pulsating, life-like quality that is arresting and at times uncomfortably convincing, like the indisputable arguments of a brilliant debater. And by one of those singular ironies of chance it was given to the quiet and academically correct Thomas P. Anschutz to have been the teacher of most of these rebels who knock so insistently on the door. What less likely source of revolutionary tendencies could well be imagined than the gentle, much-beloved author of the sedate portrait entitled *A Rose*? Yet

the fiery Breckenridge, and the ultra-modern Carles were both his pupils, no less than Glackens, Sloan and Henri.

How variously this modern spirit of realism has expressed itself is here made clear in the most interesting manner in the art of Gari Melchers and Edmund Tarbell. The robust, colorful, flesh and blood impressionistic realism of Melchers, vividly exemplified in his unforgettable *Maternity*, is as stimulating as the reserved and recondite art of Tarbell, perfectly epitomized in his incomparable *Girl Crocheting*, is alluring and provocative of thought. Temperamentally the art of these two men is of opposite kinds, while artistically they achieve somewhat similar results through means vastly dissimilar. Tarbell's art is the quintessence of that eclectic point of view of which Joseph R. De Camp, Sergeant Kendall, Philip L. Hale, William M. Paxton, Kenyon Cox and George de Forest Brush, are the devoted high priests. Their achievements preserve what is best and most abiding in tradition. Howevermuch one may set spontaneity of feeling above impeccable draughtsmanship, one must accord these painters a very real respect because of their thoroughgoing craftsmanship, which puts to shame much of the haphazard and slap-dash work being produced by not a few divinely inspired fledglings of art, to whom every evidence of preparation and study is a sign of weakness.

Through the impatient, hurrying stream of modern materialism which is fast sweeping the human soul off its feet, there runs to-day a fine, resolute current of imaginative mysticism that alone is the saving grace of our hurly-burly life. Not the least notable contributions to this potent current of modern mysticism have been the achievements in the field of art and letters of certain American painters and writers. In the landscapes of Twachtman and in the portraits of Whistler is expressed that elusive, aristocratic spirit that finds its counterpart in the writings of Emerson and of the late William James. Seekers after the evanescent, fleeting nuances of life, these fastidious magicians of the brush have created subtle, eerie evocations that are the veriest adumbrations of the scenes and personalities they aim to perpetuate.

There is a psychic radiation in these visions of real people, making the spirit manifest in the flesh in a haunting and all-pervasive manner, that finds its counterpart only in the subtle art of Eugene Carrière and in the occasional portraits executed by Mathew Maris. It is the last word in painting—beyond this it cannot go in subtlety and elusiveness without losing that semblance of form upon which plastic art depends for its existence. It is a striking commentary on the scope and diverse character of American portrait and figure painting, that in Sargent and Whistler it should comprise within its comparatively limited opportunities, not only the foremost exponent of realistic portraiture, but also the most consummate and acknowledged master of synthetic art produced in modern times.

J. NILSEN LAURVIK.

CHAPTER II

AMERICAN LANDSCAPE PAINTERS



THE character and climate of a country, the particular quality of its air and light, play no small part in the destinies of its people—hence the natural interest in landscape painting. Bernard Shaw attributes the stodginess of the English and the brilliancy of the Irish to their respective climates, which is more than a whimsical thrust at the impenetrable London fogs. An eminent modern historian has recently made out an interesting case against the intense, nerve-racking light of Greece as a prime cause of the early decadence of this race, and I have long contended that the dominant traits of American character: its delicate, high-strung, nervous energy and alert restlessness—are directly traceable to the intense, penetrating brilliancy of the light here which has a greater actinic quality than that of any other country in the world, save Greece perhaps, and certain other points on the Mediterranean. The ultra-violet ray, always dominant, predominates here to an unusual degree. It may be said to be the color of America, which is gradually being revealed to us by our present-day progressive landscape painters, who are interpreting the color and character of our country with increasing truthfulness.

By reason of the comparative freedom from outside influences enjoyed by the landscape painter American landscape painting is becoming more and more native in character. It is, in fact, the one domain of our art in which the genius of American painting achieves its most characteristic and truly national expression. Moreover, it reflects the mentality and personality of our painters even to a greater degree than does figure and portrait painting, which must necessarily be somewhat circumscribed by the individual idiosyncrasies of the sitter. In landscape painting it is more purely the physical, mental or spiritual reaction of the subject upon the painter that is recorded—hence the greater diversity and individuality of our landscape painting as compared with the sum total of achievements in figure or portrait painting.

Though subjected to the same influences that for a long time exercised a stultifying effect upon American art in general, and upon portrait painting in particular, our landscape painters have more quickly emancipated themselves from the thralldom of foreign traditions. They, together with a few writers such as Bryant, Cooper, Whittier and Thoreau, were the first to find their inspiration as well as their subject matter in their own



THE THUNDER
STORM:
CATSKILLS.
By Isler Hosen
Durand

country. In such paintings as *The Thunder Storm: Catskills*, by Asher B. Durand, *On the Susquehanna* by Thomas Doughty, *Grand Lake: Colorado*, by Albert Bierstadt, *In the Adirondacks* by J. F. Kensett, and the Catskills studies by Thomas Cole, we have the beginnings of an art that was destined to become thoroughly national. This group of men, who came to be known as the "Hudson River School," forms the cornerstone of American landscape painting. They responded to that spirit of independent nationalism of which Walt Whitman and Emerson were the leading advocates. With their paintings of the long neglected and much despised American landscape, which Ruskin had declared unfit to paint, they helped to direct attention to the inherent æsthetic possibilities of native subjects. If they had done nothing more than this, they would be deserving of a prominent place in the annals of American art. They were pioneers in the best sense of the word. Like Crockett and Daniel Boone, they opened up new vistas in the impenetrable jungle of American æsthetics, and it is cheap criticism to decry them because of their technical deficiencies. One might as well discount the exploits of the early pathfinders because of their crude methods as compared with the precision and military order of a Roosevelt exploring expedition as to dwell upon the technical shortcomings of these early landscape painters when compared with the brilliant achievements of latter-day American art, of which they constitute the first link.

In their pride of country these early painters sought their inspiration and motives at home, and for this alone they must be honored. It was the first step in the creation of a national art. Moreover, their technique was comparable with the best products of the Dusseldorf school which was then exerting its matter-of-fact point of view upon the art of the world. They were essentially of their time both in spirit and treatment. The romantic and moral allegories of Thomas Cole, so highly esteemed in their day, were a striking reflection of the newly aroused interest in nature-study combined with a lingering predilection for the pseudo-historical and "grand style" subjects then still in vogue. This no doubt accounts for the part played by Cole, whose work gave the impetus to this new movement and helped to make it popular. In his large allegorical canvases, such as the "Expulsion from Paradise" and the two series called "The Course of Empire" and "The Voyage of Life," he expressed something of that elevated treatment of nature which the public had learned to appreciate in Bryant's "Thanatopsis" and the "Water Fowl." The times were frankly didactic, permeated by a literary atmosphere that found its natural expression in a grandiloquent, oratorical style which colored all the arts with its pseudo-classic romanticism, and despite Cole's very genuine love of nature, his presentation of her varied aspects became confused with other motives, quite foreign to painting. In his hands nature was really

little more than a setting for elevated sentiments. His chief claim to being remembered rests upon his success in arousing an interest in the pictorial possibilities of the Catskills, where he lived and worked, and of native landscape in general.

While in point of achievement and by reason of the widespread influence exerted by his work Cole may be considered the first, Thomas Doughty was actually the earliest of these landscape painters. He was born in 1793, eight years before Cole, and had been painting from nature five years previous to the latter's arrival in New York. Like his two contemporaries, Asher B. Durand and J. F. Kensett, he had the true landscape painter's love of nature; of its large, pastoral simplicity and its intimate rural rusticity. They looked on nature with the eye of the naturalist and geologist as well as the sweeping eye of the surveyor. Their vision was panoramic—their treatment microscopic. In part, at least, this extraordinary attention to detail was due to the previous training of these men, several of whom had served their apprenticeship in the exacting art of engraving, bringing to their treatment of landscape all the laborious precision of the copper plate. It is not surprising that a man so trained as was Durand, and practicing the art of engraving up to his thirty-ninth year before taking up the art of landscape painting, should have had a decided influence upon the manner and method of his contemporaries. Their art was purely objective; devoted to chronicling the *facts* of nature in all their varied profusion rather than in interpreting the vastness of its spirit, which was highly characteristic of the literal-mindedness of the period. It was a wholesome influence, however, which led in the direction of honest endeavor and contributed to a closer study of the character of the country that Washington Irving and Cooper had celebrated in their writings. It was profoundly related to that awakening spirit of self-realization which was fast making itself felt throughout America.

With the gradual opening up of the country beyond the Rocky Mountains, Horace Greeley's injunction to the young man to go West was heeded by the painters, and such men as F. E. Church, Thomas Moran and Albert Bierstadt returned with large canvases which revealed to an astonished and delighted public the undreamt of grandeur and immensity of their country. The essentially dramatic and spectacular aspects of such rarely visited natural wonders as *Niagara Falls*, faithfully depicted by F. E. Church in one of his most brilliant and memorable canvases, or of the more remote and awe-inspiring beauty of *Mount Hood* and the *Grand Lake of Colorado*, truthfully rendered by Bierstadt with all the loving care of a naturalist, or the glowing prismatic color of the then wholly unknown Grand Cañon of the Yellowstone and the romantic glamor of *A California Forest* as revealed by that indefatigable student of nature, Thomas Moran, these and others no less notable compelled a de-



NIAGARA
FALLS
*By Frederick
Edwin Church*

gree of popular applause hitherto reserved for the works of foreign masters. These paintings, despite their detailed, photographic treatment, preserve something of the elemental grandeur of the original scenes. The very passion for truth which impelled these men gives force and character to their work. They remain worthy documents of the essential seriousness and withal scholarliness of our early landscape painters. The enthusiasm aroused by these grandiose and panoramic views of American scenery formed the basis of a slowly-developing appreciation of native art.

These men, with their comprehensive, dramatic talents, had at last succeeded in convincing their colleagues as well as the public that America was not unfit to paint. Henceforth American landscape painting reflected with ever-increasing vigor and truth the hue and character of the country. For a time, however, it grew somewhat stilted from a too close adherence to classic models. In a measure this was due to the influence exerted by the work of the French landscapist, Claude, whose classic landscapes were highly esteemed in America no less than in Europe, as may be seen in the pseudo-classicism affected by Durand in his large painting of *The Morning of Life*, in which he vied with Thomas Cole's allegories no less than with the more famous Frenchman. This pseudo-romantic, anecdotal tendency was further emphasized and confirmed by the growing supremacy of the Dusseldorf school which was then rapidly becoming the Mecca of the American art student. It was unfortunate influence that made for a finicky, matter-of-fact point of view that observed the letter and let the spirit go. This influence was hardly counteracted by the ascendancy some years later of the Ecole des Beaux Arts in Paris, which in turn became the goal of the American art student. It was the same thing with slight differences, and one was no less productive of sterility than the other. Both of these famous schools were devoted to the teaching and practice of rules—neither took any account of personality, and many of our most promising young painters returned, one looking as much like the other as two coins of the same denomination.

Not until the discovery of that group of simple-hearted, nature-loving painters living at Barbizon, France, in the middle of the last century by Hunt, Inness and Martin, was this baleful influence dispelled. The landscape painters were the first to appropriate what was vital in this new movement and to apply it to an interpretation of the character of their own country. The attitude of these early Barbizon men—of Rousseau, Corot, and Daubigny—was one of studious observation of the ever-changing *moods* of nature which they recorded with a hitherto unknown truth and poetry, and landscape painting became characteristically truthful instead of merely topographically correct. The letter became imbued with spirit and took on life, and instead of a "School" of painters in which one played the sedulous ape to the other we had personalities who saw and interpreted nature each in his own manner. With the advent of Inness,

Wyant and Homer Martin this new point of view found its first expression in American art. It marks the beginning of modern American landscape painting.

Of these painters the most interesting and characteristic of the times was George Inness, who was born in 1825 at Newburg, New York, a score or more years after the leaders of the Hudson River School. Showing a decided preference for art he was apprenticed at an early age to an engraver. In this he was simply following the practice of his predecessors, Durand and Kensett, whose art no doubt influenced his impressionable nature. But his ardent temperament and delicate health prevented him from following the exacting life of an engraver and he went to New York where he studied painting with a French painter. His early work is characterized by a faithful transcription of the character and structure of his landscape which was studied with a care and a power of analysis quite unusual in one so essentially poetic as was Inness. His nature was a striking combination of logical and spiritual force which contributed a sweet reasonableness to all his work. It expressed something of that lofty spirituality and intellectual abstraction that in literature found its highest exponent in America in the writings of Emerson. A professed Swedenborgian, Inness has much in common with the seer of Concord. His art was the first notable illustration in this country of the truth of Emerson's wise observation in his essay on "Nature" that: "The difference between landscape and landscape is small, but there is great difference in the beholder." He brought a large vision and a poetic insight to the interpretation of the casual, familiar scenes, surprising beauty where others had found only suburban triviality. The despised hills of New Jersey and the Berkshires, and the undiscovered Delaware Valley took their place in our art with the Grand Cañon and the Yosemite Valley.

Inness was perhaps the first to realize that "In every landscape the point of astonishment is the meeting of the sky and the earth, and that is seen from the first hillock as from the top of the Alleghenies." With him began the practice of naturalistic landscape painting which is gradually revealing to us the varying aspects of all parts of America. Profoundly related to Corot and Daubigny as well as to Rousseau, under whose influence he came when he made his first trip abroad in 1850, his art nevertheless has a quality that is distinctively American. From the painstaking and carefully studied style of his earlier years, his art shows a gradual and consistent development toward simplicity of statement that finds full expression in such broadly painted impressions of nature as *The Coming Storm*. Painted in 1878, its suggestive brush work, its dramatic and rather romantic disposition of light, its rich, yet reserved color scheme, is eminently characteristic of Inness during his middle period. This romantic, suggestive impressionism developed into the highly synthetic style of



THE
WINDY DAY.
By Alexander II.
H yam

his later work, eloquently expressed in *The Clouded Sun*, painted at Montclair, New Jersey, in 1891, in which the subtly differentiated tones of the misty summer landscape have been rendered with uncommon nicety and profound understanding of its essential structure. It is a fine illustration of his great knowledge of the forms of nature expressed with a sort of improvisation that at first glance seems to take no account of the actual character of the scene depicted, while in reality suggesting the conformations of the country with remarkable truthfulness. It sums up the chief qualities of his art, which was an unusual combination of robust vigor with great subtlety and refinement of color. As he progressed his work became more and more an expression of the spiritual and emotional reaction of the subject upon his inner vision and less a visual transcript of that subject as it appeared to the casual eye of the world. His death in Scotland in 1894 removed a figure of commanding proportions in American art. Contemporary with him were Alexander H. Wyant and Homer D. Martin, both born in 1836, a few years after Inness, whose influence helped directly to mould their art.

The history of American art reveals few more interesting examples of high courage and dogged perseverance in the achievement of an ideal than the troubled career of Alexander H. Wyant. Self taught in drawing, he was twenty years old before he saw any pictures. His æsthetic awakening occurred when he visited Cincinnati and saw for the first time a painting by Inness, which aroused in him all the dormant longings of the artist, anxious to express himself in terms of paint. His aspirations were encouraged by Inness, whom he sought out in New York, and he went abroad, placing himself under the instruction of the Norwegian painter, Hans Gude, whose precise Dusseldorf methods soon aroused a spirit of revolt in the heart of young Wyant. The lack of funds forced him to abandon further study and he returned to America, where an opportunity presented itself to join a government expedition to explore the West. His physical condition was unequal to the hardships which overtook the party, and he was sent back home in a partially paralyzed state. After a prolonged illness he recovered the use of his body. His right arm remained affected, however, and he was forced to learn all over again with his left what he had acquired with his right.

Henceforth he was a semi-invalid who worked with the feverish intensity of one who instinctively felt that his years were numbered. Like Inness, his earliest work was distinguished by an extraordinary fidelity to the facts of nature. This gradually changed into the broad and more synthetic method of his later work in which the mood rather than the visual aspect of the scene depicted is the real subject matter of the picture, beautifully exemplified in canvases such as *The Windy Day* and *Afternoon near Arkville, N. Y.* Something of the brooding sadness of

his own life entered into his interpretations of the Adirondack and Catskill landscapes. Many of these are surcharged with a wistful, poignant melancholy—of a transitory autumnal splendor, a relic of the things that are no more. Esteemed in his lifetime by a few discerning spirits, the years since his death, in 1892, have marked a growing appreciation of the personal qualities of his art. He forms a significant link between the romantic naturalism of Inness and the poetic impressionism of Homer D. Martin.

Martin has been called the first of American impressionists, not by reason of the method or technique employed but rather because of his manner of interpreting his impressions of nature. He was an impressionist in the sense that Corot was an impressionist, that Whistler and Cazin were impressionists, and he pursued somewhat similar methods: re-rendering in the studio from memory the impressions received in the presence of nature. He, more than any other painter of his time in this country, presented nature as it filtered through his temperament, without recourse to elaborate preparatory studies made in the presence of nature. He seldom made more than the most cursory drawing of the anatomy of the country he wished to paint—a sort of stenographic map of its general lines and salient formations. Instead, he basked on his back in the sunshine on some heaven-kissed hill, letting the magic of the scene evoke its own poetry in his heart. This is what he strove to give forth again in his work. Only one canvas out of his many was painted from start to finish out of doors. But I am unable to discover in this painting entitled *Westchester Hills* any excellence not possessed by his *View on the Seine* in the Metropolitan Museum, for example, or his *Saranac Lake*, both of which are distinguished by a fidelity of observation of the external facts as well as the spirit of the scene depicted that is unsurpassed by the canvas executed in the presence of nature. The latter, painted in the Adirondacks in 1893, three years before his death, near the lake whose name it bears, is an excellent example of his love of subjects that were simple to the point of austerity. Its wide expanse of flat dun-colored lake country up among the mountain tops, over which a mass of delicate, feathery clouds hang suspended like fantastic birds in a windless sky, whose opalescent ambience radiates its waning light over the placid water, conveys a feeling of solemnity as of some ancient fane.

In the work of Martin, even more than in that of Inness, is reflected the spiritual reaction of the scene upon the artist's inner consciousness. His art was essentially the expression of a mood, which not infrequently achieved a tangible, concrete personification in his mind as in the case of his *View on the Seine*, referred to above, which at first he named *The Harp of the Winds*, in token of the suggestion of music aroused



IN THE
BERKSHIRE
HILLS.
By George Inness

by the quivering, harp-like character of the tall poplar stems. It furnishes an interesting clue to his art, giving a significant hint of the animating spirit that brought it into being. This increased with the increasing subtlety of his color which developed from a gaudy splendor into a restrained harmony of low-toned hues, only to blaze forth again towards the close of his life in those glowing Adirondack landscapes with whose autumnal splendor his palette vied as if in sheer defiance of his shattered health and the growing blindness which was fast blotting out that visible world from which he had drawn his inspiration. In paintings such as that of *Saranac Lake* and the View on the Seine one sees how far Martin had departed from the methods and point of view of the Barbizon school, whose influence was fast being replaced by the luminous art of the Impressionists, which was destined to revolutionize the art of painting by substituting the truthful colors of nature for the conventional, low-toned browns or blacks of the studios then still in vogue in America. In the *Saranac Lake* is approximated, in treatment at least, something of the early manner of Claude Monet. It is in the truest sense a thoroughly modern picture: the sky is vibrant with light, the ground solidly modelled, the shadows truthfully luminous and colorful instead of being darkly opaque according to the generally accepted studio conventions from which neither Inness nor Wyant had altogether emancipated themselves. Surviving Wyant by only four years, Martin's art is an integral part of the living present while that of his contemporary was of the past even before he died. In its sensitive, vibrant qualities of design and color his work is more essentially American than that of Wyant. The latter never threw off or altogether assimilated and made his own the influence of the Barbizon painters, first absorbed through Inness and later directly from the original works themselves. However, in these three men—Inness, Wyant and Martin—is represented an important transition in the point of view as well as in the technic of landscape paintings in America.

Their achievements remained for some years the ideal in this domain of art and in one way or another inspired and influenced several painters who have attained fame and fortune by continuing the practice of the principles which they were the first to introduce into American art. The work of Dwight W. Tryon and J. Francis Murphy, as well as the earlier work of Henry Golden Dearth has continued the Barbizon tradition into our own day. In fact, these men are so intimately related to the pioneers of this movement in America as to be counted of them. In spirit as well as handling Murphy's *Frostbitten Wood and Field* and Tryon's *Evening in May* are contemporaries of Inness. They serve to emphasize the change in point of view and treatment brought about by the influence of the French Impressionists which superseded and, as far as the younger generation is concerned, completely supplanted the romanticism of 1830. With the appearance of Theodore Robinson and Alexander Harrison a

new movement was initiated, full of life and vigor, whose achievements are among the most interesting and vital contributions to this field of art. In such choicely colorful, rich and delicately modulated interpretations of nature as the *Garden at Giverny*, or the bright, breezy *Port Ben* by Theodore Robinson, and the *Wave Glitter* and *Nature's Mirror* by Alexander Harrison, we see the close relationship of these painters to the pioneers of Impressionism, which later commanded the allegiance of John H. Twachtman, Childe Hassam, J. Alden Weir, Willard L. Metcalf, Ernest Lawson and a host of others who have been carried along by it.

With this new movement a new quality entered into our landscape painting, hinted at, as already stated, in the later work of Homer Martin. It can be summed up in one word: *light*. Henceforth landscape painting became more and more a pantheistic hymn to the glory of light on the summit of things and the mystery of light in the shadows. This intelligent study of the infinite subtleties of light, of the circumambient ether enveloping objects, begun many years before by Claude Monet in France, was at last revealing to us something of the true color of America, and the vibrant violet, referred to in the beginning of this chapter, became more and more the dominant color of our landscapes. The first notable result of this new and more truthful way of seeing things was the picture by Alexander Harrison called *The Wave*, now in the possession of the Pennsylvania Academy of Fine Arts. In this canvas the effect of light on moving water was recorded with a hitherto unsurpassed degree of subtlety, since repeated by him in a series of variations on this theme that have assured his lasting fame. This painting created unbounded enthusiasm and exerted a decisive influence upon contemporary American art, pointing the future way of landscape painting in this country.

What a stimulating and beneficent tonic was this influence of the French impressionists upon American art may be seen in the work of such men as J. Alden Weir, Willard L. Metcalf, Childe Hassam, Ernest Lawson, John H. Twachtman and Edward W. Redfield. All of these men owe much of what is most vital and lasting in their work to their intelligent application of lessons taught by the Impressionists. Of these, Childe Hassam is perhaps the most brilliant exemplar in this country of the ideas and practices of Monet. In his work is summed up those researches into the vibratory quality of light and color initiated by Monet and his indomitable band of innovators, and paintings such as his *Yachts: Gloucester Harbor* are even rivals of the best produced by Monet. He follows closely in the footsteps of the master while preserving an individual gait and manner quite his own, despite the fact that he has not altogether caught the color of America: a certain French accent acquired during his term of study still persists in these brilliant, prismatic landscapes. Even more brilliant, more prismatic and withal more French than the art of Hassam is that of Walter Griffin, whose long residence in France has

re-enforced a natural sense of color which finds full expression in his jewel-like views of Venice and in the solidly designed and vigorously painted Breton landscapes. The latter have something of Gothic solidity in their firmly designed structure while the former are the most piquant combinations of Monticelli and the Impressionists that have so far appeared in our art.

Less spectacular than some of his contemporaries, but certainly more suave and meticulous in his employment of the principles of impressionism, Willard L. Metcalf represents the quintessence of what is refined and gentlemanly in art. Unconsciously, one associates his art with the idea of well bred people in evening clothes. Gifted with a most remarkable power of observation that notes with extraordinary, almost photographic accuracy, the most subtle differentiations of light, which he records to the last degree, his art has a reality and refinement that vies with the perfection of a Lumiere autochrome. Few possess the patience and perception necessary to the production of such an astonishingly delicate piece of realism as his *Trembling Leaves*, with its silvery light filtering through the gently moving screen of airy, green foliage. No better illustration of the hyper-sensitive, super-refined, Americanized product of impressionism could well be found than the landscapes of Mr. Metcalf. By comparison with them such forthright interpretations of nature as the *Hills at Inwood* and the *Beginning of Winter* by Ernest Lawson appear brutal and uncouth while the colorful, freely painted canvases of D. Putnam Brinley must seem little less than crudely garish. But of such is the kingdom of art, which is made up of many men and many manners, contributing their diverse talents to its general interest. The truth of this is emphasized by the serene sobriety of an Ochtman winter landscape as compared with the brilliant impressionism of Charles Hopkinson or the variegated arabesques of Sydney Dale Shaw's California landscapes. Of the older painters few have given a more sane exposition of impressionistic painting than Robert Vonnoh in his *Poppies* and the *Bridge at Grez*, while among the younger painters George L. Noyes must be accorded a high place by reason of his intelligently assimilated impressionism. His fresh eye and clean palette give to his work qualities only too rarely met with in present-day art.

Coming as a sort of interlude is the solitary figure of Ralph Blakelock, whose imaginative, romantic interpretations of nature occupy a unique place in the evolution of landscape painting in this country. He used nature as a theme upon which to build richly resonant color symphonies that anticipated Monticelli, with whom he has much in common. These weirdly impressive arabesques, that oftentimes make of his rocks and trees mere rug-like patterns against a luminous, colorful sky, recall the woodland sketches of Edward MacDowell. At first despised and grossly neglected Blakelock's art is at last coming to be understood and appreciated

for its very personal qualities of design and color, which are the authentic expressions of a very individual if somewhat erratic temperament. His work is uneven—at times the madness of despair must have paralyzed his head and hand, producing some of those incoherent lapses that are credited to him. At his best he remains unsurpassed, even by Monticelli, who never did anything more suggestive, more lyrical than the Spring *Ecstasy*, nor anything at all approaching the classic serenity, the lofty and noble simplicity of that marvelous *Sunset* whose sky is one of the finest skies in the whole range of landscape painting. Turner at his best never did anything more luminous. It offers a notable example of the transmutation of mere pigment into pure ambience, which radiates from the canvas with all the quality of light itself. The man who did this may safely be ranked with the elect of art. A confirmed romantic at heart, his art is related to no movement, and has exerted no appreciable influence upon the general drift of native landscape painting. He is a tragic, solitary figure who, born out of his proper time and place, is ending his sad days in a mad house.

The realism that in France achieved its expression in the literature of Flaubert and Zola and in the paintings of Courbet and Manet, was reflected in America some years later in the writings of Jack London and Frank Norris and in the paintings of Winslow Homer, Edward W. Redfield, George Bellows and Rockwell Kent. Of these, the most realistic, and therefore the most characteristic personification of this particular tendency are Winslow Homer and Edward W. Redfield. No more forceful and thoroughly American personality has so far appeared in our art than Winslow Homer. Practically self-taught and but slightly influenced by foreign tendencies, going his own way with an independence altogether too rare in American art, his work has a clearly defined personal character, a racy, colloquial accent that smacks of the soil from which he came and to which he held fast throughout his long career. Reality and not rules was his constant teacher, and no one in America has given a finer expression of the realistic spirit of our time than he. His Maine coast fishermen are not poetized peasants, but the real thing, shorn of sentimentality, and his sea has all the elemental grandeur of the ocean. It is therefore difficult to think of him as a mere painter. He has all the appearance of a natural force, a bit of nature expressing itself in art instead of in wind and weather. His contemporaries and followers in this domain of art appear little more than accomplished craftsmen to whom the sea is a subject for picture-making like any other. An exception to this is found in the work of Rockwell Kent, who is of the same vigorous, large-minded race as Winslow Homer. He is a worthy successor to the master of Prouts Neck, whose rugged, rock-ribbed coast he has depicted with a forthright simplicity and directness that has something of the stark actuality and bitter tang of the sea itself. Alongside of these rugged personalities the art of



NATURE'S
MIRROR.
*By Alexander
Harrison*

such men as Emil Carlsen has the appearance of a highly cultivated dilettantism that has little or nothing to do with nature. In the presence of such paintings as that of *The Open Sea* one is conscious of a preoccupation with methods and formulas rather than with elemental things, and the result achieved fails to justify the means employed. Thus it is with many other men whose ability far outruns their artistic convictions. They remain the grammarians of art whose only use of their medium is to conceal emotion. The end is pure rhetoric.

In the struggle of the realists to emancipate art from its out-worn romanticism few have played a more decisive part in America than Edward W. Redfield. He is the standard bearer of that progressive, one might almost say aggressive, group of painters who are glorifying American landscape painting with a veracity and force that is astonishing the eyes of the Old World, long accustomed to a servile aping of its standards. One is seldom, if ever, reminded of the conventions of art in these luminous, stimulating landscapes of Mr. Redfield. The effect is rather that of reality, in which the accent of light and color is perhaps somewhat more vivid than in nature, giving one a heightened sense of that reality upon which his work is based. Accompanying him on the straight and narrow path of realism are such able and refreshing talents as Charles Rosen, Charles Morris Young, and John Carlson who, in diverse ways, amplify and emphasize the gospel so brilliantly and convincingly preached by Redfield. Recently a newcomer to these ranks has attracted much attention by the manner in which realism as expressed by him has been given a new and unexpected appeal. In the landscapes of Daniel Garber reality is endowed with a decorative quality by the very simple, though none the less surprising, expedient of accentuating the forms and colors of nature which, but for this accentuation, remain as photographically true to reality as is the decorative realism of Maxfield Parrish. The element of surprise which this produces is the result of a process not unlike that employed by Bernard Shaw in the making of his startling paradoxes, namely: an over-emphasis of *truth*. Herein lies the secret of all effective realism, whether in art or literature.

More personal, though by no means so arresting and obviously brilliant, is the art of J. Alden Weir, who has applied the principles of impressionism with a persuasive charm and poetry unequalled since Twachtman. His color has that rare quality which obliterates the canvas upon which it is spread and creates in its stead a new dimension within the frame which has all the elements of depth, of air and light and something of the mystery that animates these elements. His landscapes are bits of nature presented with a degree of intimacy and poetic understanding quite uncommon in our day. The soft hazy warmth of midsummer, with its blue, cloud-flecked skies that suffuse the varying play of green in field and foliage with its delicate nuances of violet and blue, has seldom been better rendered than

in Weir's *Danbury Hills* and in his *Midsummer*, while the nascent glory that is *June* is no less subtly adumbrated in the canvas of that name. Weir, like Twachtman, is the poet of the impalpable, protean spirit of woods and fields; yet there is no loss of veracity; on the contrary, the innate truth of things is enforced with a new accent. In the force and originality of his genius no less than in the infinite variety of its expression—landscapes, portraits, genre pieces, still life studies and figure paintings have been treated by him with equal interest if not always with equal success—the sum total of these qualities entitle him to be ranked with the greatest painters of modern times and certainly with the five or six really great artists which it has been the privilege of America to contribute to the world. While his art, like so much of what is best in contemporary American art, is of French derivation it is perhaps the most thoroughly American in character of any so far produced in this country, except that of Winslow Homer. It has a racy, almost colloquial accent that smacks of the New England hills as surely as Watteau is of the French most French.

Very like Weir in the subtlety and the elusive poetry of his art, though very different in the means employed, is John H. Twachtman, whose work is at last coming to be appreciated at its true worth. To those who esteem abstract beauty above the statements of material facts his landscapes are of supreme interest. Nothing more delicate, more reticent, more aristocratic, has been achieved in American art, save the work of Whistler, with whom Twachtman has much in common. He had a partiality for winter scenes which, as interpreted by him, became marvels of delicate tonalities. No one has rendered the mysterious stillness of winter as he; no one in American art has painted such beautiful whites, such elusive, silvery greys, in which translucent half-lights play endless variations. Seldom has the abstract been so concretely expressed, without disturbing that mystery which invests the most commonplace things.

This art approaches the last word in the refinement of the technique of painting, a step farther and it becomes super-refined, flaccid, and hyper-esthetic. One looks in vain, in painting at least, for anything approaching this clear, vibrant sensitiveness and simplicity of statement in the work of foreign artists. It is a quality essentially American; the product of assimilated influences that have been both refined and revitalized. This was recognized by foreign critics even as far back as the 'eighties as the distinguishing mark of what they at that early date called the "American School," which to-day finds its fullest and most varied expression in the diverse art of landscape painting.

J. NILSEN LAURVIK.



PORT BEN. *By Theodore Robinson*

CHAPTER III

WILLIAM M. CHASE



NOTHING better illustrative of the multicolored life that is America could well be found than the many-sided and cosmopolitan art of William M. Chase. In him the volatile and highly assimilative genius of the country finds its most versatile and sympathetic exponent. Whistler may be more subtle, more psychically revealing, Sargent more compellingly brilliant and Alexander more discreetly suggestive, but in the art of William M. Chase is summed up and expressed that busy, restless, adaptable energy that achieves its highest pleasure in observing and recording the externality of life.

His art is, in the best sense of the word, purely objective, dedicated to a specific transcription of the outward semblance of things. These bright vivacious canvases are not evolved by a painful process of mental cogitation, nor are they the result of imaginative vagaries. Mr. Chase is concerned but little with abstract form or involved compositions. The glint of light on a woman's shoulder, the iridescent sparkle of fish-fins, the fresh green grass and the blue of a summer sky, the vivid crimson of a scarf, or the red glow of copper contain for him all the necessary elements of beauty.

The repertory of his achievements is more inclusive, covering a wider range of subjects than that of any other American painter, save Whistler, and from his facile, indefatigable brush there have appeared portraits and landscapes, genre subjects and still-life pieces in numbers sufficient to fill the life of several men. His industry is as remarkable as his versatility and the high average of quality maintained in his work no less than both. He is to-day, not only the most popular but in many respects the most representative American painter. Despite his multifarious interests, that have led him successfully into the domain of landscape as well as that of still-life painting, he is chiefly noted as a portrait painter whom society delights to honor. In this field of endeavor he has exhibited the same diversity, the same catholicity of treatment that characterizes everything from his untiring brush.

Although a painter of exclusive society, he has never become exclusively a society painter. The lure of the eternal feminine has never wholly held him in its hypnotic spell. All sorts of men and women pass before him in sprightly review and not infrequently one finds a delightful version of care-free childhood in his canvases. Doctor and scholar, painter, writer and

musician together with the financier and the young society bud, all find place in the changing panorama of his art. One interests him no less than the other, and whether maid or matron be the subject, each is revealed as seen by the casual eye of the world, whose explicit and literal vision precludes all philosophical or psychological analysis of character.

Mr. Chase is no remorseless vivisectionist of portraiture in whose hand the brush becomes a scalpel, laying bare the faults and foibles of his sitters. While he rarely rises to the lofty heights of caricature he never descends to the common level of exaggeration which has come to be accepted by a certain fidgety few as soul-searching characterization when it is nothing more than mere burlesque. With the sole exception of his impish *Portrait of Whistler*, which reveals the sardonic humor of this epigrammatic synthesist as nothing else has, the art of William M. Chase makes its appeal on the common ground of broad human sympathies. He is no sour, dour critic of life; rather, he is immensely pleased with it, applauding it with every stroke of his good-humored brush, which consistently depicts its brighter rather than its sadder sides. He is a man thoroughly alive and intensely interested in the surface manifestations of that ever-changing, pulsating spectacle of life in which he himself is a picturesque part.

For many years in advance of current methods, the art of William M. Chase has never been so far ahead of popular appreciation as to run counter to popular taste, though it may be questioned whether the friends of his youth do not to-day regard him as a promising man gone wrong. Mr. Chase's greatest virtue is perhaps that he has progressed with the times—his work is a passing commentary on the main tendencies in modern art. While his work lacks startling novelty of motive as well as of execution, it has lasting qualities of workmanship based on the best traditions which he has absorbed from every quarter. In his portraits one may discover echoes of Franz Hals and Sargent as well as of Whistler, while his colorful, broadly-executed still-life paintings betray his unqualified admiration of Vollon and Chardin. This highly varied art is a composite of many influences reflecting the assimilative spirit of the day and country in which it has been produced.

In the evolution of the art of William M. Chase one may trace the gradual development of esthetic appreciation in America. From the hard, tight Dusseldorf paintings of his youth, in which he outdid his contemporaries in minute precision, to the broad, simple canvases of later days, he has shown himself possessed of a susceptible temperament, always open to new impressions. His work and teaching materially helped to establish in this country the Munich school of painting introduced by Duveneck, which has had such a potent influence on American art. And some years ago his work was the best commentary on the Whistler influence that swept so many painters from their personal moorings. One of the most memorable results of this influence was that wholly charming and beautiful



PORTRAIT OF WHISTLER. By *William M. Chase*

portrait entitled *Woman with the White Shawl*. Antedating this, however, is that unforgettable presentation of the author of "Ten O'Clock," in which he almost succeeds in out-Whistlering Whistler himself, who, after highly commending it, paid it the much higher compliment of referring to it as a "monstrous lampoon." This was the Master's tribute to that revealing element of caricature embodied in this portrait that exposed the jaunty, jesting spirit of Whistler, the inimitable poseur, as it had never been revealed before or since by anyone. By virtue of this quality, unique in the whole range of Chase's art, this portrait, in my opinion, will go farther toward assuring him a measure of fame which the sum-total of his multifarious activities could hardly hope to achieve. In its breadth of style, in its simplicity and directness of manner it is in sharp contrast with his later work, which strongly vies with the restless vivacity of Sargent. But occasionally he returns to this earlier manner, as in the case of the harmony in black called the Red Box, painted within the last few years, in which he demonstrated that his hand and eye have lost none of their old-time cunning.

Thus his art has progressed toward an ever-broader and more inclusive eclecticism that has become more all-embracing with the years. Wherever he has gone he has found something picturesque and paintable ready to his hand. After spending many summers abroad he disclosed to us the pictorial possibilities of Central Park, New York, and many hitherto overlooked spots in Brooklyn, as well as the less known beauties of Shinnecock Hills on Long Island, where he established a summer school that so far has had no rival in this country. Through his teaching as well as his art his influence has been active and widespread—Chicago and Philadelphia as well as New York have felt the impress of his picturesque personality.

J. NILSEN LAURVIK.

CHAPTER IV

FRANK DUVENECK



IT is given to few men to be the initiators of a new movement in the arts, and it is given to fewer still to see their ideas triumph so completely as has Frank Duveneck. So true is this in his case that our own generation is not even aware that the message first brought us by his art in the early 'seventies ever met with the slightest opposition. It has so completely permeated our esthetic consciousness as to appear always to have been a part of it.

But, like all rejuvenating things, this gospel of modern art uprooted while it built up. And the exponents of that creed which preached and practiced a nose-near acquaintance with the facts of nature as the Alpha and Omega of art saw their power and position threatened by this lusty rebel who painted what he saw with such refreshing frankness. His freedom and artistic nonchalance was too much for the composure of these Americanized Dusseldwarfs, if I may coin a word which at once expresses the derivation as well as the character of their art. On a smaller stage, with a less artistically interested public, there was reenacted in New York and Boston the same serio-comic drama of naturalism versus anecdotalism which was then occupying the attention of the German public.

The exhibition in Boston in 1875 of five canvases by Duveneck, shown upon his return from Europe, created a veritable furore that was repeated in New York three years later when, together with William M. Chase and Frank Currier, he exhibited in the National Academy of Design. It marked the beginning of that new movement which was destined to regenerate American art, and whose progress has continued down to our day. This movement had its source in a profound admiration of the frank realism of the old masters, especially that of Franz Hals, Velasquez and the inimitable Goya, whose virtues were discovered and appropriated by Leibl and his immediate circle in Munich about the same time that Manet was making a similar discovery in France.

As far as American art is concerned, the first fruits of this return to nature and the natural principles of painting was the work of Frank Duveneck. With him a new vitality entered into American art; painting was rescued from the flaccid sentimentalism of the period and the dry sterility of the drawing master who had reduced it to a boarding school level of impotency. Instead of the tinted drawing which then passed for



JOHN W. ALEXANDER. *By Frank Duveneck*



painting, we were presented with painting that achieved its results of specific realism by means no less direct; form and color were seen to be, if not synonymous, at least co-existent phenomena, so closely related that the subtraction of one destroyed the other. It opened the eyes of the painters to the old truth that with the disappearance of color form ceases to exist, and that the most truthful way of presenting the latter is by a truthful rendering of its color. And painting returned to its first principles, expounded by Goya and practiced by Velasquez and Hals, from whom Dueneck, like Manet, learned his direct methods of constructing his picture in paint, instead of merely super-imposing color on a highly finished drawing which had the aspect of a tinted Easter eggshell rather than the weight and solidity of a substantial body.

In comparison with the pretty anecdotalism of the period, Dueneck's portraits and figure pieces were nothing short of revolutionary, as startling to the public as to the artists. Coinciding with the *plein air* painting, then beginning to exert its influence in France, this robust, vigorous and old-masterish art of the returning Munich men more than held its own with that of the disciples of Manet and Monet. The union of pure painting with pure draughtsmanship, in its large constructive sense, was rarely more perfectly exemplified than in the work which Dueneck did at this time. These portrait and figure pieces, painted back in the early 'seventies, are executed with the absolute certainty and authority of a great master of technical procedure, a mastery generally recognized by his colleagues and openly acknowledged by Sargent, who recently called him "the greatest talent of the brush of the century." Every stroke in the marvelously characterized head of the portrait of *John W. Alexander*, as well as in that *tour de force* of technical virtuosity, *The Whistling Boy*, proclaims the truth of Sargent's characterization.

These paintings leave us amazed by the sheer power and creative energy of the brush work which seems to quiver with something of the pulsating energy of life itself. With an adroit, almost magical touch, the brush follows the various planes and contours of a head, indicating the gradations of tone with a certainty and subtlety such as one finds only in the work of Manet and Leibl and the old masters from whom they drew their artistic sustenance. And, like them, their modern exemplars have assured themselves of a certain immortality by their intelligent application of "alla prima" painting. Moreover, as always in the case of all good handiwork, time has already given to these paintings something of that bloom and fusion of color which we associate only with the works of the old masters. In dignity as well as in sound, painter-like craftsmanship these paintings by Dueneck hold their own with their peers, whose highest traditions he has most faithfully and brilliantly perpetuated.

J. NILSEN LAURVIK.

CHAPTER V

CHILDE HASSAM



IN ITS matter and manner, as well as in its derivation and development, the art of Childe Hassam introduces us to the principles so brilliantly inaugurated by Monet and the French Impressionists. These principles, which were almost altogether concerned with the truthful rendering of *light*, were really an extension of those wholesome, naturalistic doctrines propagated by the Realists in their reaction against the romanticism of 1830. Courbet and Millet, who triumphed over Rousseau and Diaz, found their ultimate fulfillment only in Monet and Cezanne. This series of events was reflected in the art of America, where the romanticism of Inness and Wyant was superseded by the realism of Duveneck and Chase, which in turn culminated in the impressionism of Theodore Robinson, J. Alden Weir and Childe Hassam, to mention only the foremost exponents of this movement which has changed the whole aspect of American painting.

Of these Mr. Hassam has come to be generally regarded as expressing most fully the possibilities of this new vision. With unflagging enthusiasm he has essayed every possible subject from monumental nudes to brilliantly painted still-life pieces, illustrating as has no other American painter the whole gamut of Impressionism, at least as applied to the painting of effects of sunlight or of objects either fully illumined or seen in diffused light. The mysterious, half-revealing, half-concealing fogs of Monet are absent in the category of Hassam's completed works, although he has occasionally painted winter in the city, and in these he has approached something of the subtle differentiation of tones that distinguish the art of the famous Frenchman. With these rare exceptions he remains an avowed sun-worshiper, devoted to celebrating the glory of light on the summit of things more often than the mystery of light in the shadows.

In the union of these lay Monet's inimitable power of analysis and rendition. The poet in him was merged in the subtle analyst whose intelligence triumphed over all the artifices of the palette to the end that art concealed art to a degree never equaled in the work of any of his disciples. This is as true of Hassam as of all the rest who have followed in the path blazed by the great progenitor. In Hassam's work, as in that of Monet's successors generally, the means by which the end is reached is always more apparent than in the work of Monet himself, and therefore more readily accessible to the understanding of the layman when the



THE YACHTS: GLOUCESTER HARBOR. *By Childe Hassam*

principles upon which it is based are elucidated. And this is not the least service rendered by Hassam's work, apart from its value as art.

What Duveneck did for realism in America, Hassam helped to do for impressionism and thereby widened the horizon of American art until it comprised within its confines every vista opened up by modern art. He has materially assisted in extending the practice of realism by a study of the *milieu*. That has been the chief service to art performed by Impressionism, as I indicated at the beginning of this chapter. It marks the final emancipation of the painter from the bondage of academic restrictions, as well as from the servile obeisance to the Old Masters. One needs only compare these effulgent landscapes of Hassam with those of Inness or Wyant, or their Barbizon forerunners, to realize what a gap lies between the art of 1830, or thereabouts, and that of to-day.

The interval has witnessed an occurrence of supreme moment to art: the restoration of a normal vision, unblurred by the veil of tradition. I say "restoration" advisedly, because this new vision was really no more new than the realism of Manet, whose prototype was Velasquez. Watteau and Fragonard, as well as Rubens and Correggio before them, had looked upon nature with something of the same independent, open-eyed candor that gave freshness to Monet's individual vision. These men apprehended and actually anticipated in practice the basic principles of impressionism, and it only remained for a more realistic and scientific age to reaffirm their practice with more specific exactitude. Herein lies the value and importance of Monet's contribution which, by its extraordinary brilliancy, so emphasized the potency of a long-forgotten truth as to give it all the appearance of novelty. Needless to say, the reflex of this as presented in the scintillating and prismatic art of Hassam has proven no less startling and revolutionary to the American public than did that of his great prototype to the public of Europe.

Not only does this art, of which Hassam is such a brilliant exemplar, banish from the palette all those dirty golden tones so dear to the painter of the brown tree and the opaque shadow, but it excludes as well every intimation of literary, psychological or symbolical elements in art. The cleansing of the palette by the Impressionists coincided with the reaction inaugurated by the Realists against Romanticism. Art became anti-intellectual and returned to ways at once more simple and complex. More simple in that it was content to occupy itself with the purely visual aspects of that luminous, variegated world which is the painter's true sphere of endeavor, and more complex in that it found herein problems of unexpected magnitude that taxed the technical resources of painting to its utmost.

This rendering of things as they really are in their proper *milieu* of light and circumambient ether was found to be infinitely more diverting and stimulating than the old method of representing things as they are

not, according to a preconceived recipe, and, incidentally, it was also discovered to be considerably more difficult and hence more stimulating artistically to men of real mettle. *Light* became at once the subject and the source of their inspiration, and modern art became a pantheistic hymn to the glory of light on the summit of things and the mystery of light in the shadows. Light in the shadows! That totally unheard of thing, long since obliterated by the bituminous mess mixed on the Romanticists' palette to produce that anachronism of art: the brown tree and the opaque shadow.

Impressionism struck at the very heart of this fatal academic fallacy which assumed that shadows represent the complete cessation of light without realizing its corollary: that the total absence of light obliterates the object as well as its shadow. It was seen that light continues its vibrations in the shadows, only with a different speed and lesser intensity than in full sunlight, and that the color of the shadow depends solely upon the interplay of refracted color rays from the object and the surface upon which its shadow is cast, with the result that the shadow will form a subtle comingling of the two instead of being merely a negation of color. The demonstration of this fact in all its subtle ramifications of refracted and reflected light constitutes the real victory of Impressionism until Manet's dictum, that "The principal person in a picture is the light," has become the one consideration of paramount importance to the modern painter.

This has led to the inevitable conclusion that in nature outline does not exist; that form and color are inseparable, as may be seen in Mr. Hassam's paintings, and that without light both are non-existent. And inasmuch as color is simply the irradiation of light it follows that color is composed of the same elements as sunlight, namely, the seven tones of the spectrum. This discovery led the Impressionists to abandon the practice of mixing the seven solar tones on the palette. Instead, they applied these colors in all their pristine purity directly to the canvas, juxtaposing strokes of yellow and red to produce orange, for example, allowing the eye to perform the act of blending as in nature. Thus we note that the shadows in Hassam's paintings are often striped with blue, rose-madder and green, producing a vivid sense of vibration, of life and movement that is in striking contrast to the static rigidity of academic painting. And once our eyes have become accustomed to this new vision we cannot return to the murky masterpieces of our forefathers without realizing that our own day and generation has produced an art no less representative of and adequate to its needs than the Romanticism of the Barbizon men was typical of their time, and it is to the lasting honor of Mr. Hassam that he has been one of the pioneers in America of this movement which has rejuvenated modern art.

J. NILSEN LAURVIK.



THE WEST INDIAN GIRL. By *Childe Hassam*.



CHAPTER VI

GARI MELCHERS



THE relatively few contemporary American painters whose work is known abroad, few have won greater honor than Gari Melchers, whose canvases are vital contributions to that refreshing naturalism which swept out and forever disestablished the old studio conventions. Born in America of foreign parents, this alien strain in his make-up has been further fostered by the training received in French and German schools, until to-day Gari Melchers expresses in a high degree that cosmopolitanism which is one of the characteristic marks of the modern American. And yet there is something in his work that savors as strongly of Germany as of America. The one seems to have confirmed and complemented the other, producing a rugged naturalism, tempered and revived by latter-day French art, whose teaching he has absorbed and made his own in a manner refreshingly personal. This has been accomplished without any straining after effect, without any attempt to shock or startle the casual eye of the world by tricks of technique or eccentricities of style.

His work is distinguished by a straightforward frankness that abhors the pretty banalities of the conventional studio picture. A deft and quick workman, he is not cursed with that ready facility which produces a masterpiece every morning before breakfast. A seeker after character, he can be as deliberate as an old master, and no one deplores the haste and hurry of America more than he. Few have a more deep-rooted regard for their art than he, and no consideration of expediency can swerve him in the pursuit of his one ambition—the creation of a good work of art.

Every canvas from his sincere brush is an affirmation of his dictum, pronounced some years ago, that: "Nothing counts in this world with the painter but a good picture; and no matter how good a one you do, you have only to go to the galleries to see how many better ones have been done." In this spirit of never-flagging endeavor have come into being some of the most virile and stimulating paintings produced by an American-born painter.

His themes are unaffectedly simple—goatherds, shepherdesses, the clear-eyed peasantry and the wind-blown sailors of Holland. Although he has made occasional excursions into other fields, he has never wholly forsaken the scenes of his earliest inspiration. Year after year he is drawn back to the little studio at Egmond-aan-Zee, where the homely picturesque-

ness of the natives still supplies him with subject matter, as in those early days, back in 1886, when he made his real debut with "The Sermon," in which is beautifully depicted an episode out of contemporary Dutch life.

The exhibition of this picture in the Salon of the year marks the advent of the real man, who was to develop into the personality we know to-day, although he had made his initial entrance into the world of art some four years earlier with a picture called *The Letter*, which was followed the next year with two pictures entitled *A Woman of Attina* and *Pater Noster*. However, it was not until the appearance of *The Sermon* that his art created a distinct impression.

He did not altogether "find himself" until that summer in 1884 when he made a casual visit to Holland after a brief visit to his home in America. The discovery of these simple, unspoiled people put him on the track of his own esthetic evolution and from that moment dates his life as a productive artist. Here he found something that aroused slumbering traits of character, quite as unsuspected by himself as by his colleagues and fellow-pupils, among whom were Kampf, Vogel and Hans Hermann.

The people in these canvases of Melchers' are no anemic abstractions; they have the maximum number of red corpuscles in their even-flowing blood. They are distinguished by a sane forthrightness of outlook and execution that holds fast to the real and lets the sentimental go. To me these pictures constitute a truer interpretation of the every-day, actual life of Holland than anything done by Israels, whose representations of Dutch life are slurred over with a romantic and poetic glamour such as never was on dune or sea.

I recall vividly the strong impression of actuality made upon me by Melchers' paintings when, years ago, I first saw them after a prolonged sojourn in Flanders, and I remember how, in the first flush of enthusiasm, I hailed him as a new Dutch painter who had at last succeeded in interpreting the spirit as well as the outward aspect of his people. These peasants were painted with a genuine appreciation of their life and its narrow round of interests.

The name as well as the point of view revealed in these canvases led me to the easy conclusion that this must surely be the work of a Dutchman, nor was I set straight by the Americans whom I then knew; none of them seemed to be aware of the fact that he was a compatriot of theirs; all regarded him at that time as either Dutch or German, and I have since learned that this ignorance of his nativity persisted for many years. It is only within recent years that any very large number of the more cultivated citizens of Detroit have come to realize that in Gari Melchers they possess an artist no less renowned beyond the confines of his own country than the illustrious connoisseur, Mr. Freer. All of which is highly indicative of the reticent, modest personality of this man, who at the age of



MATERNITY. By Gari Melchers

fifty has received about every honor that is of any consequence in the world of art.

His career is one of those singular instances of good work getting its prompt reward without the aid of a press agent. There has been a total absence of *réclame*, and all the noise and bluster that even a Whistler considered necessary to the proper appreciation of his art has been as foreign to Gari Melchers as he himself has been to his own countrymen, who did not awaken to the fact that he was an American until long after he had won an international reputation. To me this is not the least of his charms as a man, no less than as an artist.

From the very beginning of his career he has gone his own way undisturbed by fads and fashions in art. Neither a reactionary nor a revolutionary, he has remained unmoved by the clever precociousness of the age, content in the belief that the really fine things in art are so by virtue of kindred attributes, expressing themselves in much the same manner in diverse individuals. Thus his work is related to the past by strong bonds of sympathy as well as practice, while remaining essentially modern in outlook and treatment. His Portrait of a Gentleman has something of the dignity and simplicity of design and treatment of a Velasquez, while in the decorative portrait of Mrs. Melchers is expressed in terms of to-day the flavor of the best achieved by his predecessors. This combination of modernity with a sincere regard for the established achievements of the past gives to the work of Gari Melchers its abiding value.

J. NILSEN LAURVIK.

CHAPTER VII

EDWARD W. REDFIELD



IN THE early days of realism, when Courbet was preaching his invigorating gospel of a return to nature, he laid great stress on the importance of the personal point of view, and nothing has contributed more widely toward an interesting and varied individualism in art than modern landscape painting.

Bound by fewer conventions and less hampered by tradition than figure and portrait painting, the fine, manly art of landscape painting has drawn to it some of the most adventurous spirits, who have here found a rich field for the free expression of their diverse temperaments. Now and then even the most distinguished figure and portrait painters, jaded by long contact with the social banalities of their profession, have sought refuge in the Elysian Fields of landscape painting, adding a new vigor and freshness to their palette. The landscapes by Rembrandt, Gainsborough and Sargent are not the least notable contributions to this particular domain of art. It is, therefore, not at all surprising to find that the genius of American art achieves its most characteristic and truly national expression in landscape painting. While acknowledging its indebtedness to foreign models, in this as well as in all other branches of artistic endeavor, it cannot be denied that here America is in a fair way of winning artistic independence, and to-day its landscape painters need defer to no one.

Among the men who have done most to infuse an authentic note of nationalism into contemporary American art Edward W. Redfield occupies a prominent position. He is the standard-bearer of that progressive group of painters who are glorifying American landscape painting with a veracity and force that is astonishing the eyes of the Old World, long accustomed to a servile aping of their standard.

Like most of his contemporaries, Mr. Redfield is a realist, who seeks out and depicts with uncompromising, searching strokes the specific, visual aspects of a scene. His power of literal rendition of any particular place is amazing in its topographical veracity. He presents glimpses of nature with all the actuality of a scene viewed through a window, wherein his art is a direct antithesis to that of Whistler and his followers, which is nature viewed through a temperament. One is seldom if ever made conscious of the conventions of art in these luminous, stimulating landscapes; rather, the effect is one of stark reality, in which the accent of light and

color is perhaps somewhat more vivid than in the original scene. While there is no mistaking a Redfield anywhere, his work is nevertheless very impersonal; it is tinged with no preconceived notions as to what nature is or ought to be; it is not colored by imaginative vagaries. His art is concrete and explicit, adhering with extraordinary fidelity to nature and natural phenomena. He makes no apologies for what he finds in nature, accepting her as she is, but not infrequently he apologizes for the inadequacy of his rendering of what he saw there. His work is highly objective. Always and everywhere his eye is on the ever-changing face of nature, noting the ever-varying aspects of the sky and land, which he has recorded with unerring precision in a long series of brilliant, vibrating canvases.

The development of his art has been equable and constant, but not until his return from France, some ten years ago, did he really find himself. Up to that time he had been unable wholly to shake off the sterile, academic influence of Bouguereau and Fleury, with whom he studied in Paris. Despite the innate robustness of the man his work of this period is marked by a certain hard, dry soullessness that gives but a slight hint of his later work.

With his return to the Delaware Valley country, where he has continued to abide, he made rapid strides towards the full and free expression of his personality. Thenceforth his work began to make itself felt as a new force in our current exhibitions by reason of its ever-increasing vigor and individuality. It was not long before this new note obtained for him marked recognition and since 1896 he has been the recipient of well nigh every honor possible for an artist to achieve in America.

To-day Mr. Redfield, though only just turned forty, stands as the foremost exponent of a virile, masculine art that strongly reflects the times in which we live. Winter is his most constant theme, upon which he plays many variations. No changing phase of an apparently monotonous subject escapes him; each is recorded with a keen eye for differences, as, for example, his suggestion of the dry, powdery snow in the canvas called *The Green Sleigh*, as compared with the stoggy, wet, disappearing snow in the *Breaking of Winter*, while in *On the Delaware River* he has successfully presented the hard crust that covers the earth as in a steel jacket, cold and brilliant in color. Nor is it always the bright, scintillating aspects of winter that he renders most successfully, as is amply demonstrated by the subdued, solemn dignity of *Snow Bound*, showing a landscape muffled under its heavy blanket of snow that has a recent look, while the air is still heavy with impending storm, the whole scene enveloped in a gray, leaden atmosphere that reveals an uncommon nicety of eye and hand. In its derivation Mr. Redfield's art is related to that of the late Frits Thaulow, who opened the eyes of the world to the beauties and pictorial possibilities of winter. However, he did not treat his subject with the absolute literal-

ness of Mr. Redfield, who may well be regarded as the pioneer in this country, at least, of the realistic painting of winter, in which field he has few equals to-day. From this season of the year he has learned the great lesson of simplicity, known of the Japanese, who also love to depict the winter with its bare trees, its sharp horizon, its wide stretches of snow-covered ground, broken here and there by a clump of weeds or protruding laurel which gives a certain dramatic intensity to an otherwise commonplace scene, as in the case of his *Hill and Valley* or the fine, majestic *Cedar Hill*, both of which are distinguished by a large simplicity of design.

While the greater part of his work celebrates the glories of winter, his whole output reveals a great diversity of subjects; one feels the lack of a formula—each canvas has the freshness of a first discovery. There is nothing flamboyant nor rhetorical in his art. He neither epitomizes nor philosophizes, nor is his work touched with any of that dreamy and speculative hyperestheticism that is emasculating a section of American art. The fads and fancies, the frills and follies of the inner circle of the anemic worshippers at the pale shrine of Beauty hold no appeal for him. One misses in his work all striving after effect, which is the real secret of its striking effectiveness. His color is fresh, alive and beautiful, laid on with a crisp, trenchant touch that bespeaks a robust, masculine vigor. His technical procedure reflects a close and intelligent study of the methods of the Impressionists, which he has adapted to his own uses. And while his art is intensely local in its subject matter his manner of treatment is thoroughly advanced and modern, expressed with amazing virtuosity which is, however, the final result of a long, persistent effort to acquire complete control of his medium. He, like Monet and Kroyer, the great Scandinavian impressionist, works almost exclusively out of doors, in the presence of his subject, and he usually completes a canvas in one sitting. His influence has long since made itself felt in our exhibition halls, where one notes an increasing number of painters who are devoting themselves to the painting of winter and to a more realistic presentation of American landscape in general.

J. NILSEN LAURVIK.



THE BREAKING OF WINTER. *By Edward W. Redfield*

CHAPTER VIII

JOHN SINGER SARGENT



BORN with the golden spoon of art in his mouth, John Singer Sargent is one of those surprising, inexplicable phenomena of which the real history of art is made. His forceful, dominant personality has tyrannized over modern art to an extent seldom witnessed in any other period.

Strongly in sympathy with modernity, his artistic ideals are no less strongly affiliated with the old, whose virtues he learned to appreciate in the cultivated atmosphere of his boyhood home in Florence, where he spent his early youth in copying Venetian masters. This was further re-enforced by the very catholic attitude toward art assumed by his master, Carolus-Duran, with whom he studied in Paris.

His first essays were Venetian and Spanish subjects treated with a notable spontaneity and lightness of touch that reflects the sparkling vivacity of the people of these Southern climes. In these earliest souvenirs from his brush there is the same sane and joyous naturalism which later gives vitality to his portraits. And here, as elsewhere, there is felt an effortless originality that appears not even to know the difficulties besetting the best of painters. Apart from an occasional excursion into the realm of the "subject" picture, brilliantly exemplified in his *El Jaleo*, painted in his twenties, his art has been devoted to that most difficult of all things: portraiture.

With the full length portrait of the famous Parisian beauty, *Madame Gautreau*, exhibited in the Salon two years after *El Jaleo*, he was fairly launched on a career whose brilliant conquests recalls Velasquez. He found himself famous over night, with wit and beauty paying homage to him.

The portrait vied with the reality whose aristocratic *hauteur* it celebrates with vibrant, unerring strokes. The aristocracy of the Faubourg had met its match in the aristocrat of Mont Martre, and the conjunction of the two resulted in one of the most distinguished, brilliantly characterized portraits in the whole history of painting. Like some rare flower, exhaling an indefinable fragrance, the exotic allure of the subject of this portrait fascinates and piques our curiosity as do but few works of art.

The artifice of art has been so subtly merged in the artifice of a highly cultivated social being that the painting itself appears little more than a fine mirror held up to nature. Herein lies the chief virtue of his art:

its startling naturalism, its discerning, soul-searching characterization, its fluent, clairvoyant technique.

There is something of the penetrating, illuminating subtlety of language in his technical processes. Inevitably he recalls to one the clarity, the admirable brevity, the style and personal charm of a page from William James.

There is the same intuitive understanding of character and the same marvelous lucidity in its presentation as is found in the books of the great psychologist. And as the "right word" always carries with it a sort of inevitableness that disarms criticism, so Sargent's finest creations enforce a like respect.

They appear to be no more and no less than the natural gesture of the man, now expressing itself with a dramatic, sensuous force as in El Jaleo or Carmencita, now with a suave elegance as in the portrait of *Madame Gautreau*, then with a kindly penetration as in his superbly characterized portraits of *Henry James* and the late Secretary of State, *John Hay*, or with the swiftly summarized notation of the portrait of *Mrs. J. William White*, epigrammatic in its terse, laconic delineation. In the atelier of Duran he developed this light, facile brush stroke, rapier-like in its swiftness and sensitiveness. In Sargent the processes of perception and execution are so co-ordinated as to appear identical; rarely has head and hand worked in such close and perfect unison.

With unerring intuition he seizes upon what is significant and personal in his sitter, whether it be the flamboyant gesture of a brother artist or the scrutinizing, speculative gaze of the novelist, *Henry James*, or the twinkling humor in the laughing eyes of the great comedian, *Joseph Jefferson*. This gives to his long series of portraits a variety of interest rarely possessed by those of any other painter.

They are in the nature of personal memoirs, unabashed, frank, unflattering, with the rectitude of truth. Not infrequently his portraits are illumined by a revealing element of caricature, as in the famous *Wertheimer* and in the more recent portrait of President Emeritus *Elliott* of Harvard University, which has been interpreted as willful malice, a conclusion quite natural in a day when the chief use of language by polite society is to conceal thought and frankness is the unpardonable sin.

In all of these, whether it be haughty aristocrat or humble commoner, whether soldier or statesman, there pulsates the spirit of our time, presented by one who is possessed to an uncommon degree of the intellectual curiosity of the man of the world coupled with a singularly clear and detached vision. That this finds fullest play in his portraits of women is not surprising; they are at once more provocative and more responsive, and the reaction is therefore more complete and sharply defined than in the case of men, save where these are moved by a similar nervous sensi-



PORTRAIT OF HENRY JAMES, ESQ. *By John Singer Sargent*

bility, as in the case of that memorable portrait of Pulitzer, in which is epitomized the alert restlessness of our age.

Nurtured in France, under Carolus-Duran, re-enforced by Velasquez and Franz Hals, this art has a cosmopolitan flavor that is American. With all of these assimilated influences playing their part in the making of his art there is nowhere discernible, even in the slightest degree, a trace of what might be termed imitation.

Everywhere he moves with an independent gait; a manner of seeing and doing things quite his own and related to no formula prescribed by tradition, however much his art may be related to Hals and Velasquez, whose virtuosity in mere technical *bravura* it often recalls. But there the resemblance ceases, as in the comparison between Hals and Velasquez, whose points of view are as totally dissimilar, racially and temperamentally, as is that of this son of the Western world.

Sargent is as much of his day and generation as were his great predecessors, and the value of his art to our time lies as much in the contemporary quality of his analysis of character—its candor and impartiality—as in the brilliant virtuosity of his technical procedure.

J. NILSEN LAURVIK.

CHAPTER IX

EDMUND C. TARBELL



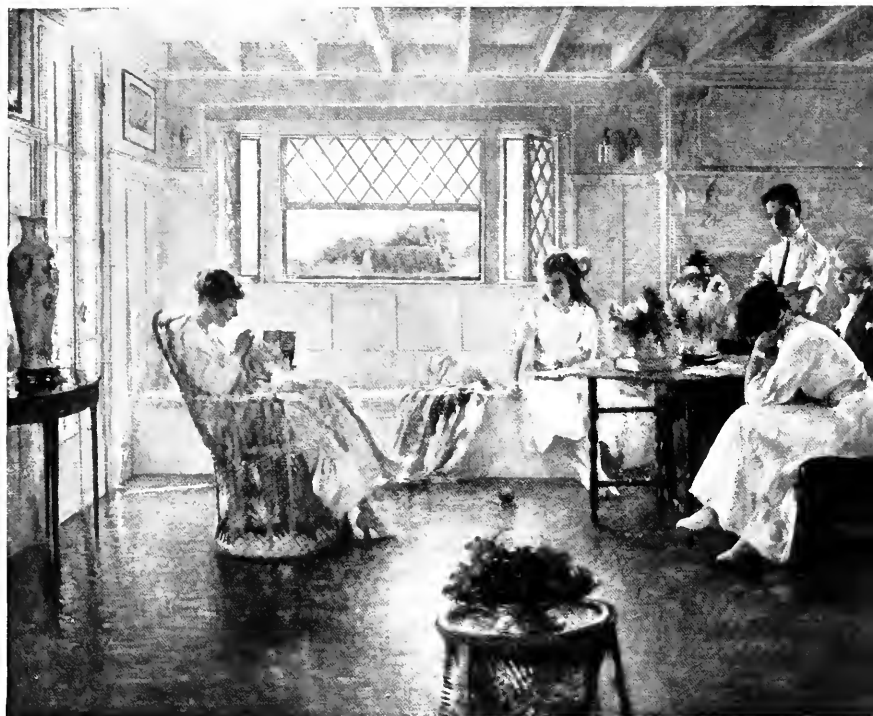
THE WORK of Edmund Tarbell combines something of the manner and spirit of the old Dutch genre painters with tendencies that are wholly of our day. His exquisitely rendered interiors inevitably recall the perfect art of Vermeer of Delft, and Pieter de Hoogh, in its subject matter no less than in its consummate craftsmanship.

Like these early Dutchmen, the art of this Boston painter is an expression of the joy of a realist in realities, in the beauty of texture, and above all, it is an expression of the painter's joy in the rendering of "*values*." With a finesse that approaches a fine camera lens in subtlety, Tarbell pursues the most delicate gradations of tone, until his picture is a series of imperceptible transitions merging one into the other as in nature. A better eye and a surer hand does not exist in contemporary American art.

His art has developed from its frigid rectitude of outline, absorbed from his French masters, Boulanger and Lefebvre, to its present state of limpid, atmospheric realism that notes with unerring exactitude the gradually disappearing "*planes*" of his picture, giving an illusion of air, of light and space that increases the sense of actuality imparted by his work. In this domain of glorified realism he reigns supreme.

In the presence of his art we have a heightened sense of the beauty of material things. The pleasures of the eye are increased and vastly stimulated by these concrete presentations of actuality, because here, within the narrow confines of the frame, is concentrated for our immediate inspection whatever of charm or beauty is possessed by that world of appearances in which, after all, it is the lot of all of us to live, however highly spiritualized may be our *ego*. We are made aware of fugitive and unsuspected nuances of form that lend a sort of romantic glamor to the objects of every-day life, akin to the sensations experienced upon first seeing some unfamiliar object.

The virtue of this frankly objective art resides not alone in its fine emphasis on the purely visual beauty of actuality, but as much in its power to evoke abstract sensations of beauty. This, of course, it has in common with the actuality itself, which is at once the beginning and the end of its inspiration. The real service of this art is its power to open the eyes of people to the unsuspected beauty of their *milieu*, and if all the world



MY FAMILY. By Edmund C. Tarbell

were endowed with Mr. Tarbell's eyes there would be no need of his art, which is not as trite as it may appear at first glance.

To say that his subtlety of observation is matched by an equal subtlety of handling is simply to express the truism that art without artifice is non-existent. The mute, inglorious singer, oft lamented, is really no singer at all. He remains a vain yearning, like so many ill-equipped fledglings of the brush, whose *would* far outruns their *can*.

Few American painters, if indeed any, are able to carry a painting so far in the direction of ultimate perfection as is Tarbell, without falling into a niggling, finicky style whose end is futility instead of fullness of expression. His technique is most supple and subtly efficient, enabling him to discriminate effects of light and air in relation to form and color with an exquisite facility that defies analysis.

Nurtured in the academic atmosphere of Julien's, whose rigorous routine was tempered and modified by the wholesome influence of Impressionism, the fusion of these rather opposite tendencies has resulted in an art devoid of mannerism, of all evidences of the *parti pris* of schools. In design it approaches the studied simplicity of the Japanese, the arranged naturalness of Vermeer.

These are the two dominant influences molding his art, and his work shows a profound understanding of both. In its linear composition, as well as in its aerial perspective, the *Girl Crocheting* is of the same family as Vermeer's *The Soldier* and the *Laughing Girl* in the Joseph's collection, London. It preserves the best traditions of the art of painting combined with a freshness and modernity that makes it part and parcel of our own time.

Highly intellectualized, unsentimental, though provocative of sentiment, the art of Tarbell is the product of a sane, healthy and catholic temperament that thoroughly enjoys contact with reality. If he has not blazed new paths as did Whistler and Sargent, he has at least called us back to old ones, too long neglected, and in so doing he has rendered a notable service to American art.

J. NILSEN LAURVIK.

CHAPTER X

JOHN H. TWACHTMAN



IN HIS study of the initiators of the Japanese Renaissance of the Fifteenth Century, Mr. Laurence Binyon observes that, "in the art inspired by Zen thought, material is dissolved into idea to an extreme that no other art in the world has reached. The typical Zen picture is a landscape; and before a typical Zen landscape one is scarcely conscious of the means employed by the artist; the idea of the artist's mind seems almost disembodied and immaterial, something eluding language."

This description applies with singular fitness to a fine landscape by Twachtman. His work is imbued with something of the same lofty mood, expressed with a spontaneity of impression that recalls the masters of the Kano School of Japanese landscape painters and like the Japanese he too had a fondness for the spacious simplicity, the serene calm of winter.

In its purity of emotion and singleness of purpose his whole attitude toward nature approaches that of these ancient painters. In Twachtman there is something of the same contemplative, poetic brooding, expressed with a technique that is as ethereal as the mood expressed is evanescent and fleeting.

His art is profoundly related to that current of poetic mysticism that flows serenely through our hurly-burly life, and in this sense only can it be called modern. By the uncritical who love to pigeon-hole great men he has been called an Impressionist, and he is accordingly lumped with Monet and Childe Hassam. The truth is, he has little in common with either of these men. His aims are quite other; his achievements altogether different. To be sure, all that gave life and value to the theories and practices of the Impressionists is here, but plus a something which is as old as art itself. He is the one painter who has made the principles of impressionism wholly subservient to the end in view, hence one is seldom conscious of the means employed. His canvases are never scientific demonstrations of any theory whatsoever.

Twachtman's art, like that of Whistler, is distinguished by its great reserve, its delicacy and almost aristocratic aloofness and that great power of suggestion which stirs the imagination of the sensitive beholder like music. In its eery, mystical quality it is of the same stuff as the *Paleas* and *Melisande* of Debussy, as the opera *Farval* of Vincent D'Indy and the



NIAGARA. *By John H. Twachtman*

early, shadowy dramas of Maeterlinck. The means employed are new, related to the most modern movement in art; the spirit expressed is as old as the imagination of the race, and hence as contemporary as Velasquez or Greco or that of those remote masters of the Sung dynasty who anticipated by many centuries Whistler's synthetic abstractions.

Seldom has that something which lurks beyond the obvious glare of day been more completely apprehended and imprisoned within a frame than in the paintings of Twachtman. The more difficult and hazardous task of extracting from what is apparent and obvious its animating spirit was performed by him with the same ease and success with which Whistler revealed to us the more apparent mystery and poetry of night. His daylight visions are fraught with the same serene beauty that transfigures the fog-shrouded banks of the Thames.

He wooed beauty with the simple earnestness of a child and he found it awaiting him everywhere. He painted what lay nearest to his hand in the firm conviction that the "commonplace" resides in the mind alone. His little garden with its sky-reflecting pool of blue and the gently sloping meadow before his Connecticut farm was for him the Paradise in which his soul adventured. Here the changing seasons brought him the never ceasing series of surprises, so subtly reflected in his work.

In Twachtman's art the particular is lost in the cosmic, and his bits of nature are imbued with a poignant reality that no realism can ever hope to equal. A virginal freshness, a tender, dewy fragrance permeates these visions of nature. He has succeeded as have but few in transmuting the material properties of paint to an immaterial insubstantiality that approaches the evanescent and fleeting quality of music, and has something of the same persuasive charm. No self-assertion, no blare of prismatic trumpets, wherewith to startle the indifference of the crowd, greets one in these enchanted garden nooks where the Unfamiliar is surprised in the guise of the Familiar.

In all of this there is an unerring certainty of observation that notes the essential character of changing seasons with the same candor of an unspoilt vision that gives enduring value to the nature studies of Thoreau. Needless to say, this rare gift of observation was fortified by an intimate knowledge of his craft that makes everything from his hand of interest to the practitioner of painting. Despite the seemingly slight and summary character of his art no one was more thoroughly equipped for his task than he.

His airy, suggestive dream castles were built upon the most solid foundations of knowledge acquired under those strict disciplinarians, Boulanger and Lefebvre, in Paris and Duveneck and Loefftz in Munich. The native force of his personality may be measured by the total absence of even the slightest suggestion of his masters, whose knowledge of fundamentals he absorbed without emulating their methods. In the jargon of the studio,

he was a consummate master of "values," which is to say that he had the true artist's sense of the proportion and the fitness of things. The "planes" in his pictures succeed each other with a subtle accuracy that creates an unsurpassed effect of atmosphere within the quadrangle of the frame.

Despite its appearance of improvisation his art has *style* in the best sense of the word—a fine, delicate, vibrant line full of nervous energy and feeling, revived and supported by an uncommon refinement and truth of color. The conventional balancing of *this* with *that* is totally absent in his work, but everywhere there is the equilibrium of nature in whose forms he discovered a natural beauty of design not unlike those remote masters of Japan and China with whom he has so much in common. Hence his art is in advance of his time as is all that is really permanent. Only the transitory, the momentary, is Contemporary; the eternal, like the Kingdom of Heaven, is always of the Future, and all who bring its message are ignored of their day and generation. That is the true measure of their worth. It is the unwilling compliment paid genius by stupidity, and Twachtman was no exception to this rule. His work was done in solitude and he died in comparative obscurity in the very middle of a career that should have lasted far into our own day. Unmindful of the crowd who passed him by he did his work, and it remained for a later generation to do itself the honor of acknowledging his genius.

J. NILSEN LAURVIK.



WHISTLING BOY. *By Frank Duveneck*



CHAPTER XI

JAMES MCNEILL WHISTLER



JAMES WHISTLER, more than in any other painter of the nineteenth century, reflected the main tendencies of modern art. Never before in the history of art has there appeared a painter who was so responsive to the diverse currents that flowed through the intellectual stream of his time, and few could have turned them to better account than did Whistler.

In the alert restlessness of his mentality as well as in his uncommon powers of assimilation he may be called the representative American, not alone artistically but racially. The weakness and the strength of the modern American are more clearly expressed in him than in any other American who has achieved universal fame. His very cosmopolitanism is a token of his pronounced Americanism. Only a Yankee is at home everywhere: drawn hither and thither, away from his native heath by artistic impulses that are as subtle as they are irresistible—rooted in the far-off foreign soils of his ancestors. Whistler's life and work affords a concrete example of this, expressed no less clearly in his self-imposed exile than in the varied and cosmopolitan character of his art, which nevertheless retained to the very end strong traces of his Puritan origin.

Paris and London, whose cosmopolitan society he enlivened by his presence, could not altogether obliterate his remembrance of Lowell, Massachusetts, nor did the assimilated influences of Manet, Courbet, Fantin and Rossetti, not to mention the Japanese, quite efface the uncompromising rectitude of his early years spent in the Government Survey Office at Washington. Something of all these influences remained as active forces in the artistic development of Whistler, whose impressionable nature, dictating from flower to flower with the most exquisite discretion, culled from each something of its essence. The sum-total of these diverse adventures was Whistler—the incomparable butterfly of art.

From his brief novitiate in Gleyre's studio, where he acquired the rudiments of his art, and made the acquaintance of Fantin-Latour and the caustic Degas while he delicately nibbled at the masterpieces in the Louvre, copying now this, now that old master as fancy dictated, from thence on to his intimacy with Courbet and Manet and his espousal of Japanese art, his development progressed eclectically toward a form of expression that became increasingly synthetic and abstract as it approached its culmination.

With true American audacity he carried this vague and visionary art, in which the world of visual appearances is reduced to a pleasant blur of subtly related color harmonies, to a point beyond which even his most daring followers have feared to pass. His *Nocturnes* are the last word in this *Terra Incognita* of the world of art, and will so remain for some time to come. They form the ultimate and logical conclusion of his pre-occupation with the flat tonalities of Japanese art as made known to him through the woodcuts of Hokusai, introduced to an astonished world by Bracquemond in 1856. From Hokusai he also learned that surprising pictorial device of high and low horizons and of unexpected view-points, which lends an exotic interest to his landscapes.

The reality upon which these vague and filmy nocturnal symphonies were founded, or perhaps it would be more proper to say the reality by which they were preceded, finds a very tangible expression in the concretely rendered study of "Jo" called *Note Blanche*, wherein the influence of Courbet is plainly visible. In the broad, unctuous strokes, no less than in the strongly contrasted color of the girl's red hair, white dress, and green fields glimpsed through the open window, one discerns the effects upon Whistler of his contact with the robust naturalism of Courbet, with whom he spent the summers of 1865 and 1866 painting at Trouville. And in its softened outline and free handling we see the pre-Raphaelite who has forsaken the outward aspect of Rossetti's art (in its precise linear conventionality), without, however, departing from the type immortalized by Rossetti: the woman with "the star-like sorrows of immortal eyes." Jo, standing dreamily at the open window, is sister to the Blessed Damosel; the fashion of her dress alone is different.

In these early works one is conscious of Whistler's interest in the romantic naturalism of the pre-Raphaelites whilst endeavoring to attain a mastery of the medium of painting which they totally lacked. No better tonic, counteracting the insipid and flaccid sentimentality of the painter of Beatrice, could well be imagined than the robust realism of Courbet. Under the stimulus of its inspiration Whistler produced some of the finest things of his whole career.

To this influence we owe the superb series of landscapes inaugurated in 1861 by the *Coast of Brittany*, in which nature is represented with a force and truthfulness that at least approaches, if it does not fully attain to the virile realism of the peasant of Ornans, whose example Whistler emulated to the best of his ability. How well he really succeeded may be seen in that masterpiece of observation and fluent rendering, the lovely *Blue Wave of Biarritz*, painted in 1862, in which he achieves an approximation of the freshness and realism of the great naturalist without his brusqueness of manner. Whistler is no less truthful, but what he has to relate is told more amiably, in terms more suave and ingratiating. The decorative artist, who was to blossom forth later in the series of arrange-



PORTRAIT: MRS. HUTH. *By James McNeill Whistler*

ments and symphonic variations on Japanese themes, is already in evidence in this early sea piece with its rhythmical lines and exquisitely modulated harmony of color which arouse emotions quite different from those communicated by the elemental vigor of Courbet. The impress of his own fastidious personality is as apparent here in what he has omitted as in its more obvious indebtedness to Courbet. So strongly is this asserted in his work, and so insistently did he himself assert it, that he has succeeded to an unusual degree in making vassals of those whose work really dominated him. One constantly hears the uncritical exclaim in the presence of a Courbet, an Alfred Stevens, a Mathew Maris: "How very like Whistler!" unmindful of the fact that the reverse is the case. He was a conqueror who devastated and annexed every province he entered—so completely did he make his own whatever suited his purpose.

In his portraits he combined the decorative flatness of Manet with the psychic suggestiveness of Mathew Maris; in his purely decorative compositions he borrowed motives and patterns from the Japanese, whose dainty branch, supported by the adroitly placed butterfly signature, appeared and reappeared in countless variations on the same theme. His small, exquisitely rendered pastels of youthful girls in clinging draperies, whose color is as light and evanescent as the magical dust on the butterfly's wing, evoke memories of Alma Tadema and Leighton's pseudo-Greek preoccupations. But again the prototype appears the poorer specimen and sinks into middle-class obscurity beside the aristocratic fastidiousness of Whistler, who saw something more in the slender limbs of his models than a mere echo of Hellenic times, and in so doing he achieves a beauty of line and rhythm that is more truly Greek than all the elaborately staged antiquity of Tadema and his friend Leighton. What they sought and failed to evoke through laboriously invented *mis en scènes* he achieved by means of a few cunningly placed lines and tones, that have all the freshness and spontaneity of a first impression. The soul of the artist is revealed in these little, apparently inconsequential things more truly than in the elaborately designed Peacock Room.

It was this power to adapt to his own needs the manner and matter of others, transforming inherited materials with a versatile facility that makes his creditors often appear his debtors; it was this extraordinary power of selection and assimilation directed and co-ordinated by uncommonly fine artistic sensibilities that gives to everything from his hand an interest far beyond its potential worth. Though powerfully influencing the trend of modern art, he was by no means an innovator, a real progenitor of its vital forces. His art had its impulses from without rather than from within, save in his etchings and lithographs. It was the product of great intellectual finesse and inherited good taste rather than of any profound emotional disturbances, such as set in motion the creative activity of Courbet and Cézanne, for example. He remained the Puritan who

retained throughout his whole career as a painter a certain detachment toward life. Actuality no less than the work of his contemporaries was for him merely subject matter for "future harmonies."

A picturesque and mobile figure, he had the wit and wisdom to separate the chaff from the wheat, and he borrowed from Alfred Stevens no less than from Courbet and Rossetti as well as from Mathew Maris and the Japanese, nor did he fail to pay his homage to Velasquez. His real greatness consisted in transmuting these diverse materials into something homogeneous and personal, something that is as truly Whistlerian as the white lock and the impish pose. And it is perhaps merely the irony of chance that he should have chosen a butterfly as the symbol and hall-mark of his personality. Or was it a profound recognition and a subtle acknowledgment of his eclecticism?

Perhaps in his etchings and lithographs he was most nearly himself. Here we find him asserting a mastery unequaled in modern graphic art and moreover contributing something of substantial value to its development. At the age of twenty-five he had conquered a medium in which but few succeed. As an etcher he was to the manner born, and it may be said that he was no less brilliantly successful as a lithographer. In the first he reigned supreme, unequaled; in the second he was equaled and perhaps surpassed only by Toulouse-Lautrec. In these delicate and precisely delineated portraits of the Thames, crowded with shipping, seen against a background of ancient warehouses, in these Kitchen interiors and later in the Venetian Doorways and Balconies, as well as in those nebulous lithographs of the Thames and in those pliant, lovely nudes and half-draped figures in which the suggestion of form has been achieved by means most slight, we find the master revealing himself in his full stature, frank and devoid of pose. To have succeeded so completely in a domain where so few succeed, even partially, is the full measure of his greatness, and his future fame may well rest upon the imperishable glory of his etchings and lithographs rather than upon the fading splendor of his paintings, in which, to the end, he remained the experimenter, his restless spirit eager for new worlds to conquer.

J. NILSEN LAURVIK.



J. ALDEN WEIR. *By Olin L. Warner*

CHAPTER XII

AMERICAN SCULPTURE



NOTHING has contributed more effectively to fostering a native school of sculpture in America than the various great International Expositions held in this country during the last forty years. These International Expositions opened our eyes to the value and beauty of sculptural decoration while affording the American sculptor his first opportunity to exercise his talents on a large scale.

The first of these Expositions in 1876 marks the beginning of a new era in American art. What had been a sporadic and largely exotic product was gradually transformed into a lusty, homogeneous and thoroughly acclimatised growth. With the gradual improvement and spread of taste in the community the American sculptors received increasing encouragement to make their own country the scene and inspiration of their labors. The earlier tendency had been toward Italy, where the Thorwaldsen-Canova traditions of pseudo-classicism were imbibed by the young American students. And having learned his craft he remained in Italy to practice it, producing a succession of meaningless imitations of the antique, much admired in their day, now long since relegated to the limbo of forgetfulness. Only now and then is there a statue of such moment as "The Greek Slave," by Hiram Powers, which closely follows and attains to the purity of Canova's style. Despite the prevailing indifference to sculpture which was shared by such eminent men as the painter Trumbull who, as late as 1820, told John Frazee that nothing in sculpture "would be wanted in this country for yet a hundred years," there were not lacking men whose natural talents found an outlet in this much neglected art.

One of the first and most interesting of these early sculptors was the Philadelphia wood carver, William Rush, who was born in 1756. Not only was he an accomplished wood carver, whose busts are among the most authentic pieces of portraiture of that period, but his strong, active, forceful personality had a decided influence upon the artistic trend of his time. Together with Charles Willson Peale, he was one of the founders of the Pennsylvania Academy of the Fine Arts in 1805, and here a notable exhibition of his works was held in 1812. Of his work the portrait *Bust of Lafayette* and the life-like *Self Portrait* remain striking testimonials of his power of truthful, explicit characterization that compares favorably with not a little being done to-day. Succeeding him in fame and influence was the New Haven stone cutter, John Frazee, who successfully devel-

oped and carried the practice of sculpture far into the nineteenth century. He, like Sully in painting, is the connecting link between those early anonymous chisellers and the modern practitioners of sculpture in America. In spite of rebuffs and discouragements he succeeded to an uncommon degree in reflecting something of the character of his time, as may be seen in his frankly rendered *Self Portrait*. There is a solid, workmanlike quality, a real sense of form and character, that commends itself to all admirers of straightforward, unpretentious work.

Contemporary with Frazee and of equal interest was the brief but productive career of Shobal Clevenger, whose portrait busts of prominent men are among the most valued foundation stones of American sculpture. No more faithfully rendered portraiture has come to us from that time than his *Bust of Washington Allston*. It has all the truth and reality of a cast made from life with something of the dry particularity of life itself. He was among the first American sculptors to seek inspiration and instruction in Italy, where he died in 1843, at the age of thirty-one. But what is more significant and worthy of remembrance is the fact that he was the author of a work of art which in its day was characterized as being "The first distinctively American sculpture." His "North American Indian," executed in Rome in 1840, was the precursor of Ward's *Indian Hunter* and that host of Indian and Western plains subjects that have been produced by succeeding generations of sculptors. This single exception to the general practice of his contemporaries stands out conspicuously among the Venuses, Eves and Cleopatras that occupied the attention of American sculptors in the middle of the last century. The most memorable and influential of these sculptors was undoubtedly Hiram Powers, who worked for a time together with H. K. Brown and Clevenger in Cincinnati, before his departure for Italy, where he executed his much-discussed "Greek Slave," now in possession of the Corcoran Gallery in Washington. Few pieces of American sculpture have excited more comment and exerted a more positive influence upon the taste and art of a period than did this echo of classicism. It established in America the taste for mythological motives fostered by Canova and Thorwaldsen in Europe and for a decade American sculptors vied with one another in reproducing the Gods and Goddesses of antiquity. Much really creditable work was done by these expatriated Americans living in Italy and American sculpture became affiliated with the best traditions.

If most of the American sculptors of this period merely played the sedulous ape to this or that classical model, their productions serve at least to supply that solid basis of knowledge upon which future art could develop. Moreover, it quickened a public appreciation of sculpture and gave the sculptor a standing in the community. However, this widespread interest in classical subjects delayed the development and appreciation of a more personal and native art. The sensitive and individual talent of

Olin Warner found little encouragement among the lovers of pseudo-classicism. His vigorous, firmly modelled, profoundly characterized portrait busts and medallions were too far in advance of their time to appeal to the many. If one compares these portraits of *J. Alden Weir* done in 1880, the bust of *Miss Maud Morgan*, finished the following year, and that of *Mr. Cottier* with the idealized contours of *California*, by Hiram Powers, it will be easy to understand the shock of surprise aroused by these works when they were first exhibited. The public would have none of it and the unhappy artist was forced into temporary exile on his father's farm, from whence he emerged a few years later to resume the practice of his chosen profession, to which no one in America lent greater lustre. His series of portrait medallions of leading Chiefs of Indian tribes made in the West in the late eighties are not only the first excursions in this particular field, but are among the finest reliefs made by any American sculptor. These are the most eloquent protests against the artificial taste of his time. Few did more than he to break the influence of that Italianated affectation that prescribed a classic garb for every occasion. In this connection one must mention the very independent attitude of his immediate predecessor, Henry Kirk Brown, who was really the first to turn his back upon Italy and definitely establish himself in America. Upon his return home this feeling of nationalism, a new force in our art, found tangible expression in his "Indian and Panther." This was one of the first results of his intense interest in everything American and marks the beginning of the reaction against self-expatriation. His statue of Washington, which stands in Union Square, New York City, is the second bronze equestrian statue cast in the United States, and it remains one of the best. It was a notable triumph for native art, and when it is remembered that J. Q. A. Ward worked upon it as an assistant to Brown it may well be regarded as a milestone in the annals of American sculpture.

With the advent of Ward American sculpture entered a period of self-development that has continued with increasing force to the present time. He, more than any man of his time in this country, gave to sculpture a native hue and character that is distinctively American. Born in Urbano, Ohio, in 1830, his career connects the past with the present. He is the first commanding figure in this domain of art, and like his great contemporary, the martyr president, he, too, was an emancipator. He freed American sculpture from the thralldom of foreign traditions by giving it a touch at once racy and colloquial. He accepted conditions as they existed, and did not shun the frock coat and the high hat of his time. Arriving at his full artistic maturity at a time when the soul and conscience of the nation had been reawakened by a great moral question and chastened by the stern discipline of a tremendous struggle, it was given to him more than to any other to immortalize the brave men who shaped the events of the 'sixties.

His portrait busts and commemorative statues of Civil War heroes form a memorable Pantheon of its most salient personalities. Nor did he fail to celebrate the rank and file who marched and fought and died for the cause of the Union, as his statue of the "Soldier of the Seventh Regiment on Guard" so eloquently attests. But long before this statue, which was finished in 1869, he had given a definite expression of the trend and temper of his genius with his statue of the *Indian Hunter*, first modelled as a statuette in 1857, and now preserved in bronze in Central Park. This together with the *Freedman*, executed about 1865, opened up to the American sculptor new fields of endeavor that was later to bear rich fruit in the work of such men as the Borglum brothers, Frederick Remington, Louis Potter, Roth, Harvey and a host of others who have devoted themselves to the exploitation of native subjects. Both of these statues were exhibited at the Paris Exposition Universelle of 1867, where they directed much attention to this young and comparatively unknown American sculptor, who, at the age of 37 was definitely launched on a career that lasted into our own time.

Few productions of contemporary art have been received as so fully expressing the fervor of a great national movement as the *Freedman*, though it was never executed larger than a statuette. Although Ward never altogether abandoned the practice of classicism, as may be seen by the number of works from his hand bearing a classic imprint, such as the stately and handsome Washington on the steps of the Sub-Treasury in Wall Street, New York, as well as the decorations of the pediment of the New York Stock Exchange, his main output is frankly naturalistic. In such statues as the dignified *Henry Ward Beecher* Memorial in Brooklyn and the impressive seated figure of Horace Greeley in front of the Tribune Building in New York City, he introduced a note of virile and homely Americanism that is thoroughly national. In both he demonstrated the possibility of making a successful sculpturesque translation of the apparently impossible modern frock coat and trousers.

The example set by him did much to temper the somewhat too ardent classicism of St. Gaudens, who was born eighteen years after Ward in Dublin of a French father and an Irish mother. He was brought to America when but six months old. When little more than a lad he was apprenticed to a cameo cutter in New York City. For six years there was little outward indication that this fashioner of delicately cut medallions was to become one of the chief exponents of the art of monumental sculpture in this country. But in his veins was the blood of generations of Celtic dreamers, and even in those days he aspired to other things. After the day's work he studied drawing, first at Cooper's Institute and later at the Academy of Design. Before he was twenty he had determined upon his career and thence on his devotion to the art of sculpture developed with a consistency and enthusiasm that brought him many well deserved honors. Paris was



HENRY WARD BEECHER. *By John Q. A. Ward*

then, even more than now, the Mecca of all art students, and it was not long before St. Gaudens was enrolled together with many other young Americans at the Ecole des Beaux Arts. Here he came under the immediate tutelage of Joffroy. From the very beginning he developed a technique that was devoid of all affectations and attempts to astonish.

The exodus of students from Paris at the opening of the Franco-Prussian war swept him to Rome, where he may have imbibed some of the poise and classic serenity which mark his treatment of even the most modern subjects, giving them a certain weight and dignity utterly lacking in the ephemeral productions of the day. Touched with something of the old masters' love for their craft, he refused to be hurried or beguiled by popular applause, and oftentimes a piece waited years for the final touch that should make of it a thing of lasting beauty. Though he would not be urged or swayed by the clamor of the crowd, his work is none the less human and personal, as is evinced by the fine, impressive figure of Farragut, in which one discerns something of the sobering influence of Ward's naturalism. Very little surpassing it has been done in this country.

At a time when the leading sculptors here, with the exception of Brown and Ward, were in the benumbing clutch of cold classicism and Power's Venuses and Ezekiel's Eyes were all the vogue, St. Gaudens struck a new note with his Farragut. Though done some thirty odd years ago this monument to Farragut in Madison Square, New York, remains one of the most virile things in American sculpture. With the sole exception of Ward, few men in this country had such opportunities of studying face to face the makers of history whom he was soon to immortalize for succeeding generations, and few would have made such splendid use of those opportunities. Many of the men whose names flash out like brilliant stars in the stress and turmoil of the Civil War were known to him personally or through intimate report of mutual friends, so that their little idiosyncrasies as well as their salient traits were as familiar to him as to their nearest kin. From this knowledge he has in each case constructed something typical and representative of the man presented. His statue of Lincoln in Chicago is perhaps the culmination of his power to body forth a personality to an unfamiliar vision. There he stands in deep thought, grave, simple, and swathed in sincerity, this homely, long-suffering and far-seeing man, patiently awaiting his hour of deliverance. Like the life mask made by Volk, it has about it something autographic that awes one into silence and shames our petty preoccupations. It is no passing mood, no superficial curve of character that he has fastened upon—it is the straight, central purpose of the man's life that is here reflected, clearly and convincingly. Vying with the Lincoln in interest and nobility of design is the Sherman monument in New York City. In spite of marked pictorial qualities which mar its effectiveness when viewed from other than one fixed point of view, it must nonetheless be ranked with the most notable achieve-

ments in equestrian sculpture produced in modern times. Imbued with the same heroic spirit that animates the Lincoln, it is, by virtue of the subject, more dramatic, more instantly compelling to the casual eye of the passer-by. In this work Saint Gaudens has, as it were, dramatized a personality and made vocal with unusual eloquence a chapter of history which, however real and near to many of us, still fails to carry with it that awesome breath of those troublous times, which is the very soul and heart of this monument.

Curiously enough with this equestrian as with that of Washington by Brown, there is associated the work of a younger man who has become an important figure in American sculpture. During its inception and development Frederick MacMonnies was working as an apprentice-pupil in the studio of Saint Gaudens and helped, by modelling certain parts of the statue as well as by suggesting certain changes in the general design. The classic influence absorbed here is evident in nearly all the younger man's work, and he has produced a series of works such as the famous and much discussed "Bacchante," "Pan of Rohallion" and the "Diana" that are of obvious classic derivation, though modernized in treatment. Gradually this feeling of modernity has fashioned his work into something akin to our own day, which finally found expression in his Nathan Hale and the statue of Stranahan in which he solved the difficulty of civilian garb with no less success than did Saint Gaudens in his "Lincoln." But on the whole the art of MacMonnies has reflected more of ancient than of modern spirit and he is a logical product of that movement which has produced such notable figures as Daniel Chester French, a classicist pure and simple, whose love of the antique was nourished during his term of pupilage in Florence, where he studied under Thomas Ball. He supplements and supports the tradition established by Saint Gaudens, well expressed in his memorable achievement called "Death and the Sculptor," no less than in such fine exemplifications of the classic spirit as his *Study of a Head* and the *Alice Freeman Palmer Memorial*. The quality of the sentiment in this particular work is fairly characteristic not only of French's range of emotional expression but more or less also of the whole output of the practitioners of modernized classical sculpture in this country. The work of such men and women as Karl Bitter, James Earle Fraser, Herbert Adams, Charles Henry Niehaus, Stirling Calder, Bela L. Pratt, Isidore Konti, Augustus Lukeman, Herman McNeil, Haig Patigian, Hinton Perry, Attilio Piccirilli, Louis Saint Gaudens, Lorado Taft, Gertrude Vanderbilt Whitney, and Robert Aitken, to mention only the foremost exponents of this style, is in a greater or lesser degree informed with a spirit which has more of elevation than of breadth and depth. Not that it is lacking in either candor or sincerity. Separated from the turmoil of human passion it touches the theme of humanity with a gracious tenderness that leans



SEATED LINCOLN. *By Augustus Saint Gaudens*



toward an elegant idealization and to an attitude of feeling that is far less human than artistic.

In the delicate, hesitating hands of the amateur, this threatens to reduce the manly art of sculpture to a refined, bloodless dilettantism, as formless as it is devoid of bone and sinews. And in place of the meaningless daub formerly produced in the name of art by the boarding school miss we now have spineless statuettes thrust upon us by young ladies of leisure whose social position commands the servile respect of dealers and public. While this undoubtedly creates in the minds of many the contempt bred by ineptitude, it also makes the critical more critical and their appreciation of the real merits of the work of such men as Paul Bartlett, Charles Grafty and Adolph Weinman is only increased in the presence of all this ineptitude.

These are men who re-enforce what is best in tradition while maintaining the integrity of their own individuality. No more forceful and original personality has appeared in American art than Paul Bartlett, whose equestrian statue of *General Lafayette* ranks with the few great equestrians of the world. Taken all in all it is perhaps the most notable achievement in American sculpture so far produced. It is heroic in spirit and treatment. This same large conception and bigness of handling characterize his *Dying Lion*, pronely pawing the ground with impotent claws. The commingling of realism with a classic simplicity of statement in the delineation of the huge hulk, shaken by the death agony, is a *tour de force* of consummate craftsmanship at the service of a vigorous, masculine imagination that fixes the attention upon what is central and significant. Something of the same force and nobility of conception informs the seated *Lincoln* by Adolph Weinman, which, despite its inevitable resemblance to several other statues of the martyr President, nevertheless holds its own as an individual interpretation that has been evolved from within. This is eminently true of the remarkable portrait busts by Charles Grafty, whose sharply characterized portraits of *The Surgeon* and of *Thomas P. Anschutz* place him among the foremost portrait sculptors of modern times. No one in America compares with him in technical virtuosity and in the certainty of characterization with which a personality is presented. In this respect he might fittingly be called the Sargent of sculpture. The two men have much in common in their technical procedure as well as in their point of view: a certain swift, unerring decision in the practice of their art is common to both, and the one is as typical of America as the other.

His work as well as his teaching has exerted a wholesome influence upon the younger generation of American sculptors, many of whom have been his pupils. Both Albin Polasek and Paulanship owe much to the discipline of their early training under Grafty, who enforced a respect of form that is the basis of the art of these two brilliant newcomers. The art

of Polasek is perhaps more closely affiliated with that of his master than that of Manship whose subsequent studies at the American Academy in Rome developed in him certain archaic predilections that sets his work apart from the general trend of contemporary American sculpture. However, its strongly emphasized decorative quality is bound to have a marked influence upon architectural sculpture, which, like our mural painting, has failed to altogether adapt itself to its uses. In Manship is revealed the first evidence of a talent that appears to have an instinctive understanding of the relationship of sculpture to architecture. He has given a new and personal expression to classical traditions that are sharply in conflict with the realistic movement of our day, strikingly typified in *The Nigger* of Arthur Lee.

Not until the Chicago World's Fair opened up opportunities for a more realistic interpretation of contemporary life did American sculpture fully assert its native character. This was further confirmed by the Pan-American and St. Louis Fairs, which furnished opportunities that the sculptors were quick to take advantage of. As many of the subjects given out for treatment were intended to illustrate the habits and pursuits of the people it served to open the eyes of many men to the artistic possibilities of our native life. This was especially true of the sculptors whose task it was to interpret the vast spirit of the West—its conquest, growth, and the hardships endured in its winning, and the life, legend and folk-lore of the once-powerful race of red men revealed undreamed-of material readily adapted to imaginative treatment. "The Sun Vow" of MacNeil, the "Cowboy Caught in a Blizzard" and the *Washington: 1753* of Solon Borglum, *The Broncho Buster* of Frederick Remington, the *Indian Hunter* of Edwin Deming, the *Chief Mahaska* of Sherry Fry, and the story-telling old squaw, *Esoah*, of Joseph Mora, are only a few of the many interesting contributions made to the art of sculpture by the artistic discovery of the West.

From the neo-classicism of the 'fifties to the naturalistic and imaginative work of these men is a leap of great significance to American sculpture. Henceforth our sculpture assumed a native hue and character which it did not before possess. It marked the advent of a group of young sculptors who resolutely set to work to interpret the life and manners of their own day, of which the small statuettes by Miss Eberle are highly representative. Her *Rag Picker*, her two East Side urchins *Dancing on Avenue A* and her *Girl Skipping Rope* are authentic episodes out of our every-day life. Another phase of this life has found a delicate expression in the statuettes of Bessie Potter (Mrs. Vonnoh) whose maternities and little children dancing and playing present the intimate spirit of the home in a manner wholly charming and alluring. While these and kindred sculptors have turned to the human drama constantly being enacted about us for their material not a few have tracked the wild beasts to their lair,



DYING LION. *By Paul Wayland Bartlett*



and America is rapidly producing a school of animal sculptors whose achievements equal the best produced in our time.

It is doubtful if work as frankly realistic in treatment as the animal sculpture of artists such as Edwin Deming, Frederick Roth, Eli Harvey, Albert Humphreys, Arthur Putnam, Albert Laessle, Phimister Proctor, Anna Hyatt and Grace Johnson could have found expression or even acceptance much prior to 1893. To be sure, Edward Kemeys produced the first essays in this field many years before and is really the pioneer animal sculptor of America to whom is due the first interest in this subject. His graphic, closely studied groups are the products of an original and observant mind that was perhaps somewhat too dryly literal in its presentation of the facts before him. Strongly influenced by the great Frenchman, Barye, who may be regarded as the father of modern animal sculpture, each of these artists has nevertheless developed a manner of expression quite personal and thoroughly American. This is especially true of the work of Arthur Putnam, who is perhaps the greatest animal sculptor since Barye. His animals are presented with the same knowledge and with greater fluency than those of his famous predecessor. The energy of life courses through these beasts, and the modeling responds to that inward impulse which animates the whole. No finer animal group has been produced in modern times than his *Puma and Snakes*. Tense with the ominous suspense of attack and counter-attack, the whole is imbued with an energy that flows freely and naturally from puma to pythons as the latter prepare for the crushing blow from the upraised paw of the enraged puma. Barye never did anything finer than this in execution or conception.

There is a growing tendency on the part of many men to seriously attack the problems of the day in the drama, art and literature, wherein lie great possibilities for the future of art. The results of this polemical art are oftentimes crude, though seldom lacking in force and sincerity, and occasionally a man here and there succeeds in giving artistic utterance to his socialistic ideas, as in the case of the great Belgian sculptor, Meunier, and the no less able but less known Swedish sculptor, Carl Haag. In America this tendency has been productive among the younger men of such interesting studies of contemporary life as the *Stevedore* and the *Shoveler* by Mahonri Young, a newcomer of much force and promise, who is directly related to Meunier.

Not only did the three great expositions held in this country during the last seventeen years furnish lucrative commissions to most of the sculptors, but they greatly stimulated the use of sculptural decorations on public buildings, of which the caryatids in stone, representing the White, the Negro and Malay races executed by Karl Bitter for the St. Paul Building in New York City are a good example. However, this sudden and increased prosperity proved the undoing artistically of many promising men, who

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

are to-day leading comfortable lives of innocuous sterility, too busy answering 'phone calls, cashing checks, holding receptions and attending to the multitudinous details of a vast business to remember that they are artists of whom something other than a large bank account is expected. But the younger men who did not get the commissions, profited by this failure of the professed high-priests of art to contribute anything of vital moment to the spiritual or esthetic growth of the nation. To them was left the task of exploring the heart of the promised land, opened up by their prosperous brethren who remained behind to woo the golden calf, and a group of men, of which John Bateman, Chester Beach, Albert Laessle, Arthur Lee and Edgar Walter are worthy exponents, has sprung up, whose work promises to do lasting credit to American sculpture. In Chester Beach the Rodin influence upon modern sculpture is introduced into American art plus a sensitive, poetic vision that tends toward a subdued lyricism, while in John Bateman the decorative tendency of our time finds delicate expression, and in Arthur Lee and Edgar Walter we have two realists of great promise and considerable achievement whose past performances arouse our highest expectations. And last but assuredly not least in the annals of contemporary American sculpture, the finished art of Albert Laessle commands the respect and admiration of all who esteem good sound craftsmanship above pyrotechnical display. He achieves a decorative effect by emphasizing the realistic aspect of his subjects, much in the same manner as does Daniel Garber, the landscape painter. No one in America has so closely studied the characteristics of frogs, turtles, lizards, crabs, beetles, katydids, fishes and barn fowls as Laessle, and he has presented his studies with something of the flavor of a humorous naturalist who observes the tragedies and comedies enacted in his little kingdom. His appearance in American sculpture at this time augurs well for an art that is commanding increasing respect and understanding on the part of the general public no less than on the part of artists and connoisseurs. It marks a degree of self-consciousness and self-realization that has at last placed American sculpture on a level of interest with that manifested in the other arts.

J. NILSEN LAURVIK.



THE SURGEON. *By Charles Grafty*



CHAPTER XIII

PRINTS AND THEIR MAKERS



NEW and primitive country has small need of the Graphic Arts. The tools of the pioneer are the accessories of his struggle with nature, his attempts to wrest from her food for the inner man and protection for his bare body. The tools for the portrayal of nature come last—when she has learned to smile and when man has learned to read and interpret her.

The arrow, the adze, and the abacus follow in rotation and inevitably. The chisel and the burin do not find their way into a nation's tool chest until forests have been cleared, canals dug, and some measure of wealth and a little leisure achieved. In America the change from homespun to linsey-woolsey to taffetas has been one with the transition from the agricultural to the industrial era. Flowered wall paper appeared, Adam and Sheraton furniture displaced the more massive pieces, colonial silversmiths came into their own and engraving was mastered to be used as accessory to that craft. Indeed many of our first engravers were graduated from the silversmith's school, bringing into the practice of their new and precarious profession, a precision in the use of the chasing tool which, joined to ignorance of anatomical construction and vague perspective, gave to bill-head and armorial bookplate and to Revolutionary broadside a quaint crudity and naive charm in some faint way reminiscent of the work of their brother craftsmen in metal, the Niellists, who may be said to have made the first "trial proofs" and from whose accidental discovery the printing side of the Graphic Arts, in occidental countries at least, has been developed.

The Revolutionary patriot, Paul Revere, is, for historical reasons, the best known of this silversmith-engraver group. His work is inseparably connected with his political propaganda: Tory caricatures, *The Boston Massacre*, *A Conference between Colonel Bouquet and Some Indian Chiefs* and a *Portrait of King Philip*, the noted Indian warrior, give an inkling of Revere's pictorial activities. To an earlier and sterner age belonged John Coney (1700), "the first copper plate bank-note engraver in the Colonies" says Dr. Frank Weitenkampf (whose assistance has been invaluable in the formation of the present historic loan collection of prints), as well as Francis Dewing, who advertised that: "He likewise cuts neatly in wood and printeth in calico," and Henry Pursell, who could "do crests and doorplates as well as dog collars." Portraiture and map

making were perforce the chief interests of Henry Dawkins, whose quaint *Benjamin Lay*, after a portrait by W. Williams, is noteworthy for its ingenuous caption: "He observed extreem Temperance in his Eating and Drinking, his Fondness for a Particularity in Dress and Customs at times subjected him to the Redicule of the Ignorant, but his Friends, who were intimate with Him, thought Him an Honest, Religious man."

Of this Revolutionary period of crudity in execution belongs also the *George Whitfield, M. A.*, of Elisha Gallaudet and the excellent stipple engraving by Cornelius Tiebout of the *Right Reverend William White*. It is only with the introduction of stipple that American engraving approaches in quality the work of contemporary painters. *The Washington Family* of Edward Savage is excellent in its craftsmanship, as is Tanner's *John Adams*, but it remained to David Edwin in his portrait of *Thomas McKean* (after Gilbert Stuart) and J. B. Longacre in his *Jackson* to show the full resources of stipple. Line engraving may also be said to have reached its culmination in the work of Peter Maverick, of Cheney, whose *Fanny Kemble* after Sully (the painting itself is shown in Gallery 60) lacks none of the charm of the original, and of Asher B. Durand who, in his *Ariadne*, a combination of line engraving with etched background, has produced a veritable masterpiece worthy of being mentioned with the best line engraving of all time. One must not forget to link with the *Ariadne* on the same plane of accomplishment the *Bathers* by Stephen A. Schoff, after William Morris Hunt, and the *Voyage of Life* by James D. Smillie, after Cole. Very little of this is steel engraving, for it was not until 1810 that James Perkins discovered that it was possible to decarbonize steel plates and after engraving to re-harden them again.

Engraving to-day is almost entirely confined to the mechanically perfect banknote, the *carte de visite*, and the machine-ruled postage stamp. Such experiments as the *Arcturus*, by Alden Weir, an exquisite work by a great artist, are unfortunately rare. The process employed alike by Weir and the earlier engravers on metal is identical. It is an intaglio process as distinguished from wood engraving where the printing surface is left in relief.

The portrait of Reverend Richard Mather cut from the side grain of a wood block in 1670 is the first known "wood-cut" executed in the Colonies. It differs wholly in treatment from the bust *Portrait of Washington*, engraved by Alexander Anderson with the burin from the end grain of a boxwood block in the manner of Bewick. Dr. Weitenkampf says of it: "It is dark in tone, the face vigorously modeled without cross hatching and the background *criblée* (white dots on a black ground)." With the discovery of photography it was found possible to photograph tonal as well as linear drawing directly upon the wood block surface. This led to the "New School" of Wood Engraving, a school devoted to the



THE PATRIARCH'S PRAYER. By William Auerbach Levy



reproduction of tone and color values—of textures—even of brush marks. The pioneers in this field were Frederick Juengling and Timothy Cole. The latter has written what is perhaps the best justification of the "new" manner: "At last it became apparent that the old conventions were inadequate and that they had to go by the board. The line had to be tampered with in order to faithfully render the qualities characteristic of the artist's painting. In other words, the painting came to be deemed more important than the exploitation of the engraver's skill in the production of lines. All the old conception of reproducing textures—a certain sort of line for this and another sort of line for that—had to go."

Among the leaders in this new movement represented in the present exhibition may be mentioned Gustav Kruell, who excelled in portraits, Ernst Heinmann, John G. Smithwick, Frank French, William Baxter Closson, John P. Davis, Victor Bernstrom, F. H. Wellington, C. W. Chadwick and William G. Watt.

In Timothy Cole and Henry Wolf the American School of Reproductive Wood-Engraving reaches its climax. These "masters of a fast dying art" are first of all translators—not imitators. Cole is direct and bold, Wolf suave and virile. They give us, each in his own semi-miraculous way, the subtle nuances of a Whistler nocturne, the shadowy haze of a Carrière, the inscrutable and indefinable smile of *Mona Lisa* or the smashing brush work of a Sargent.

The discovery of photography, though at first, as we have seen, a stimulus to wood engraving, proved in its final influence a boomerang. From photography on a sensitized wood block to photography on sensitized metal was but a step, and when the metal plate was etched and photo-engraving perfected the cheaper method of reproduction quickly displaced the old. To-day wood engraving is used by various artists as a medium for original expression and there is a distinct reversion to the line methods of Durer and Holbein. Michael Carr in his *Corsican blocks* shows his indebtedness to Lepère and to Gordon Craig, while Carl Oscar Borg uses the wider, fatter line of the Scandinavians.

The Japanese color prints which influenced Whistler's painting are also not without their effect on American printmakers. Ernest F. Fenollosa thus describes Professor Arthur W. Dow's *Ipswich Prints*: "The artist is as free with his blocks as the painter with his palette. Pigment washed upon the wood and allowed to press the sheet with a touch as delicate as a hand's caress, clings shyly only to the outer fibres, leaving the deep wells of light in the valleys, the whiteness of the paper's inner heart, to glow up through it and dilute its solid color with a medium of pure luminosity."

Nordfeldt's color is very evanescent and impalpable in his masterly *House of the Madonna*. Bertha Lum and Helen Hyde have not only used the wood block in the Japanese manner, but find their subjects in Nippon as well. Anni von Westrum, a student of Schmutzer, prints old world

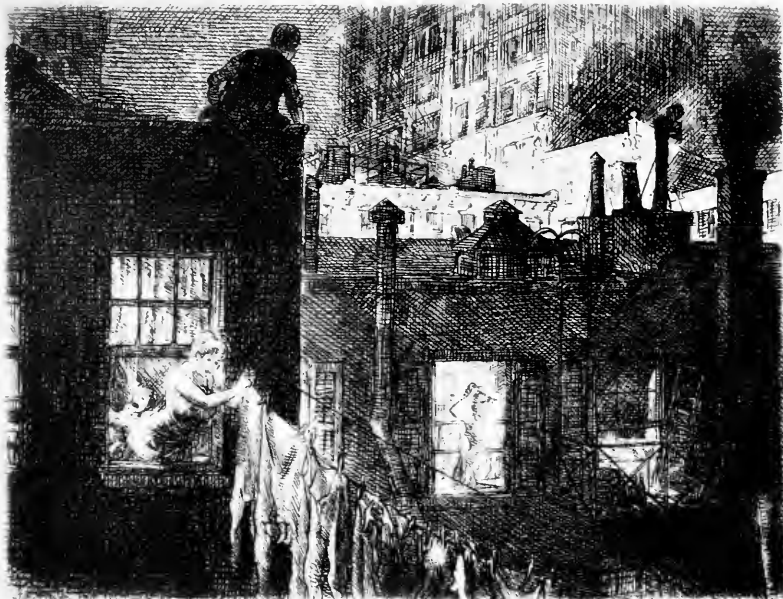
subjects in opaque colors; John Scott Williams is represented by a large composition, *In September*, cut from linoleum. The color monotypes of Clarke Hobart show now the jewel-like quality of Monticelli, now the oriental virtuosity of Besnard, while Perham Nahl contents himself with brownish monotones. The monotype is restricted, as its name implies, to a single print. Painted on a glass or metal plate with pigment or with printers' ink and transferred directly to paper it possesses, in common with lithography, a personal and individual quality.

It was in 1796 that the combination of an unpaid laundry bill, a Solenhofen stone, a piece of black soap, and Aloys Senefelder resulted in the discovery of lithography. The closing words of his book, "The Complete Course of Lithography," show that he appreciated to the full its possibilities: "I desire it may spread over the whole world, bringing much good to humanity through many excellent productions, and that it may never be used for evil purposes. This grant the Almighty. Then may the hour be blessed in which I created it." This pious prayer of the good Senefelder was not altogether answered, for, although artists occasionally produced good lithographs, the art in general became almost wholly commercial—a copying process. It remained for Toulouse-Lautrec and Fantin-Latour in France and Whistler in England to appreciate the possibilities of the medium and to make of it, with its autographic character, the worthy coadjutor of etching.

Although Benjamin West experimented in England in 1801 with lithography, it was not until some twenty years later that Bass Otis made the first American lithograph, a crude little stone house, out of deference perhaps to the material used and a tree which may have been symbolic of Senefelder's aspirations. Some seven years later Rembrandt Peale, who possessed the true spirit of the enthusiastic experimenter, made his *Portrait of Lord Byron*. His fellow Philadelphian, Thomas Sully, tentatively tried out the new art and encouraged Hugh Bridport, the engraver, to copy his *Portrait of John Vaughan*. Even more successful than Bridport is the work of his pupil, the deaf mute Albert Newsam, whose equestrian portrait of General Jackson shows "Old Hickory" in a rather grandiloquent pose, an attribute popularized by French prints of the time.

With the publication in America of books on travel, of magazines and fiction, lithography, although never employed to so great an extent as wood engraving, found a new field. One of the earliest of these lithographs is a series of line drawings for Judd's *Margaret* by Konrad Huber, reproducing the work of F. O. C. Darley, who may be called, in all honor, the first American illustrator.

Then came the commercial leviathan baited by cheap methods of reproduction, and in its maw individuality and artistic quality was swallowed up. Chromo-lithography appeared and in humorous weeklies, on tomato cans and cigar box lids the commercial "firms" found congenial



NIGHT WINDOWS. *By John Sloan*



fields for their activities. Occasionally, however, an artist who could not be satisfied with routine mediums turned to it in relaxation, or in the desire to multiply his work. Of this group the friend of the Barbizon painters, William Morris Hunt, who is best known by his charcoal drawings, mural painting, and portraits, again proved his thoroughgoing mastery of technical procedure. *The Hurdy Gurdy Player*, well printed, is as sensitive in its feeling for color quality as the pen drawings of Vierge. Thomas Moran has not, I believe, of late years given much of his time to the crayon, but *Solitude*, with its majestic sequoias, its bigness and grandeur, gives evidence that lithography in his hands might have deserved equal recognition with his etchings.

We are, I feel sure, on the eve of a revival of artistic lithography in this country. The commercial lithographer has given up his dark and smudgy secrets, the grained zinc plate which may be printed on an etching press bids fair to displace the unwieldy stone, and the transfer process from any and all sorts of paper to the printing surface has been perfected.

The contemporary lithographs in the United States Section show well its variety and suppleness, its resourceful possibilities. Where could be found more power or greater breadth of handling than in Daniel Wehrschmidt's portrait of *Old Hall* executed with actor's grease paint, where more subtle tonal gradation than in Worth Ryder's nude *The Veronese* with its cleverly manipulated knife work? Its directness is shown in *Ping Pong Photos* and *Gold Fish* by John Sloan, its delicacy in Cadwallader Washburn's studies of Exposition buildings, its adaptability and facility from the fact that a busy architect like Louis Mullgardt turns to it as an avocation and produces on his first essay such a triumph as *The Carmel Mission*.

Few American lithographers, with the exception of the men who have designed for theatrical posters, have used color lithography, but Isabelle Percy in her *Pont Avon, Brittany* and her *Cervantes' Inn*, keeping well within the limitations of the medium, has most happily combined flat color masses with crumbly line. The mechanical difficulties connected with color lithography and with mezzotint engraving as well have, in fact, prejudiced many artists against them.

A mezzotint plate is produced by "rocking" the surface with a chisel-shaped instrument which covers it uniformly with minute points like the teeth of a file. These teeth and the deeply scratched surface hold the heavy mezzotint ink, and yield impressions of unsurpassed depth and velvety richness. Where half tones and high lights are desired the "burr" of the plate is partly or wholly removed by a knife-like "scraper." Mezzotint did not seem to pass through the naïve crudities of line engraving and etching. It was essentially a painter's art practiced by men to whom portraiture was a profession.

The first American mezzotint, a *Portrait of Cotton Mather*, was

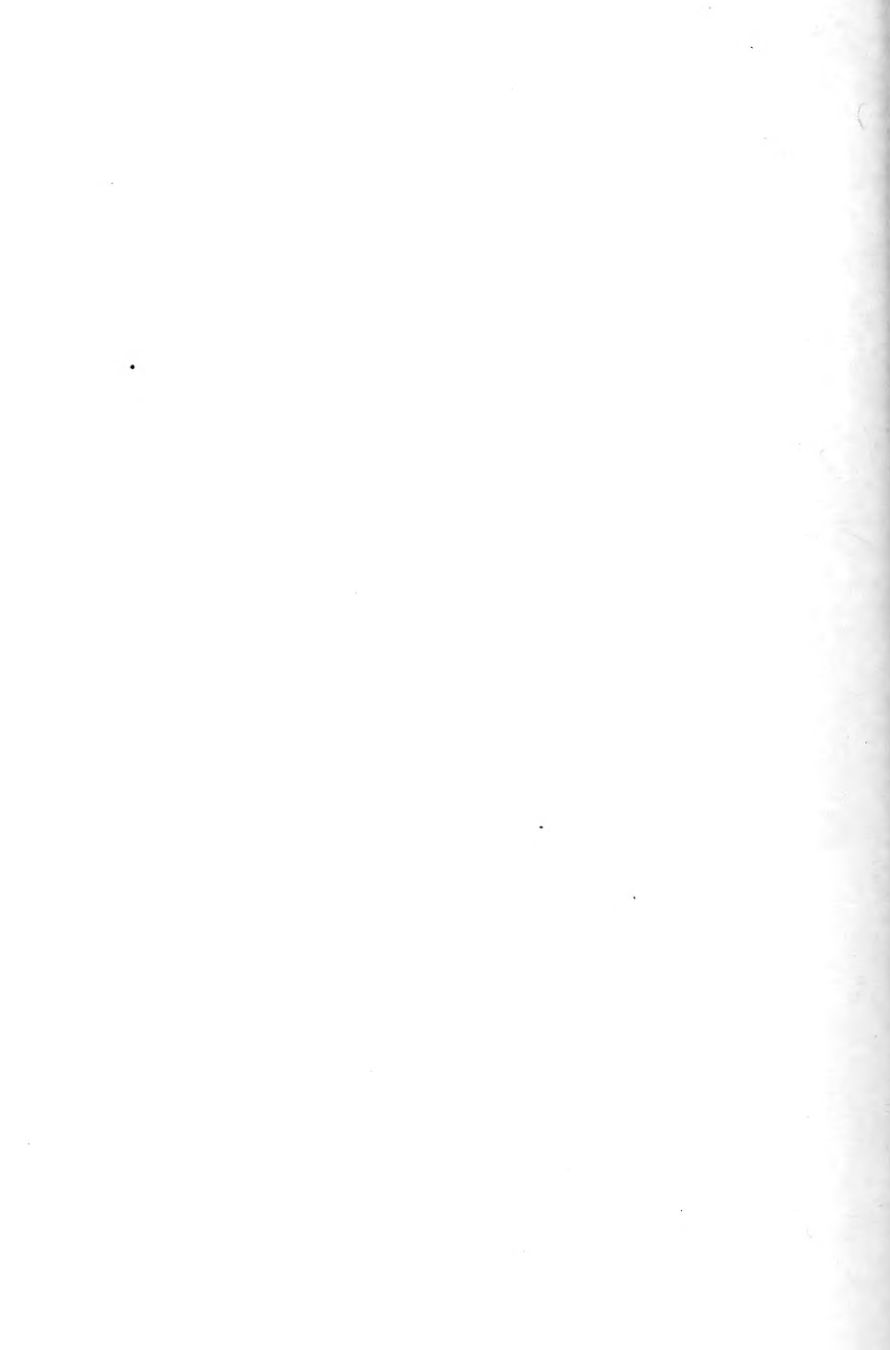
"rocked" by Peter Pelham in 1727. It was not until the Revolutionary period that Charles Willson Peale produced the *Portrait of Rev. Joseph Pilmore*. John Sartain attained a surprising proficiency in magazine and book illustration and his plate after Sir Thomas Lawrence's self-portrait ranks him as little inferior to his English contemporaries. Stauffer in his "American Engravers" stamps William Warner's *Portrait of Sir Charles Metcalfe*, as admirable, and certainly the *Reverend James Milnor* by William Page is no less excellent. Later men, with the exception of Max Rosenthal, and Dawson-Watson, who pursued the traditions of the English portrait reproduction school, have seen in the medium new possibilities. James D. Smillie "scraped" his *Hollyhocks* from nature; S. Arlent Edwards has made many researches into color printing, while Joseph Pennell and George T. Plowman show in their work its application to landscapes. Joseph Pennell has also made use of what is known as the "sand-paper mezzotint" in his twilight and evening nocturnes. In this process a sheet of sand-paper covering the plate is run through a press, cutting through the "ground" with an infinite number of tiny perforations. The lights are "stopped out" and the alternate process of "stopping out" and "biting" is continued until the requisite strength in the darks is obtained. Phil Sawyer has used the medium in a personal way in one or two color plates of animals.

Aquatint, like mezzotint, is essentially a tonal art, but whereas mezzotint is primarily susceptible of nuance and variety of tone, aquatint, because of the way it is produced, is inherently flat and even. Grains of resin or asphaltum are dusted on the plate, fixed over the flame, and the plate "bitten" by acid into a pitted surface, which holds the ink, and which when printed gives flat tones like washes of water color. It was this quality of flatness which led Charles St. Memin, in his tiny portraits, to use roulette with which to give rotundity to his forms. A charcoal drawing (of which there is an example by his hand in the historic loan collection of paintings) was first made and reduced by means of a pantagraph of special design to a circle about two inches in diameter before being aquatinted. While St. Memin wandered over Pennsylvania, Maryland, Virginia and the Carolinas, producing some eight hundred of his tiny portraits, John Hill in New York occupied himself with views of the city, of the harbor, and even worked out a series of color aquatints for his *American Drawing Book*.

The present day American etchers are turning again to aquatint after a lapse of many years. The late A. T. Millar used it with delightful effect on trees and thatched houses in his Dutch series, Maud Squire to give flat color tones to her brokenly etched Brittany groups of market women, and Pedro J. Lemos employed it in connection with soft ground for his California landscapes. The variation of qualities obtained by large grains of asphaltum, as well as "dust ground," the crackle given by resin



EDAM. By W. O. J. Nieuwenkamp



dissolved in ether, have appealed to Antonio Barone. George Senseney has, with many printings, with soft ground and line, with the use of the roulette, and who knows how many self-invented instruments, perfected the process of aquatinting in color to an elaboration of finish hitherto unknown. Such plates as *The Devout Woman* leave little to be accomplished by mechanical methods of color printing.

In soft ground etching the drawing is made with pencil on thin grained paper stretched over a plate with a susceptible ground. When the drawing is finished and the paper raised the plate is exposed wherever the pencil point has pressed, leaving it bare to the acid's attack. It is a comparatively modern process, used for the most part together with aquatint. Carl Oscar Borg has given to his Italian landscapes a directness reminiscent of Claude, William Auerbach Levy's *Cecco* has the depth of a lithograph and something of its grainy quality. Antonio Barone, using evidently a ribbed charcoal paper, obtains in *Musicians* an old-masterish effect worthy of Gainsborough. W. R. Johns has used the tin top of a biscuit box for his *Stone Bridge at Grez*. Lee Randolph employs it most effectively, contrasting the rich darks with the involved foliage of his *Monterey Cypresses*. Thomas R. Manley has forsworn the etching line for one approximating that of his favorite tool—the pencil, using evidently beneath his thin paper some filmy substance coated with the tiniest of sharp points, which on pressure pierce the ground and give to his elm-bordered vistas and gardens a graceful air.

Etching was early used as a sort of adjunct to line engraving. Outlines were bitten in more or less delicately so that the engraver might concentrate on the handling of the burin. Robert Hinshelwood's *Rendezvous* was begun in this manner and parts of it were bitten after being engraved, as was also Alexander Ritchie's large plate *The March to the Sea*, after a drawing by Darley. The influence of Whistler was scarcely felt except by those fortunate Americans who came in personal contact with him in Venice or in London. The work of Frank Duveneck (shown on the south wall of the Duveneck Gallery) was even mistaken for Whistler's own by no less an etcher than Seymour Haden—a mistake which delighted Whistler greatly and which inspired one of his most biting diatribes.

In the year 1858, Whistler, then a young man twenty-four years of age, published his first series of etchings (thirteen in number) the "French Set," of which the famous *Vieille aux Loques* has been selected as the most characteristic. It is true that Whistler had, before this, tried his apprentice hand at etching as in the unfortunate "Coast Survey" plate, but it is the "French Set" together with the "Thames Set" which first stamp him as one of the greatest etchers of all time. Of the sixteen etchings which comprise the "Thames Set," *Black Lion Wharf*, *Rotherhithe* and the *Limeburner* are shown, which, in brilliancy, in reticence of line, in unex-

pected patterns of dark and light, in originality of composition, have never been surpassed. There is such unerring characterization of wherryman and wharfinger against the Thames background, of Limeburner and lime kiln, such a psychological linking of tradesman with his trade as to make both craft and craftsman forever inseparable.

"The Miller on the River Dee" is inevitably a part of his mill, St. Simeon for all time is wedded to his pillar and each is unmistakably influenced by his environment. This interchange of influences, Whistler, with a sympathetic sensitiveness, almost intuitive, was quick to catch and stamp with kinship.

The later series of etched plates produced in Venice and in Holland show even more elimination of non-essentials. *The Piazzetta*, the *Riva No. 1*, *The Little Mast* and *The Traghetto* center interest at one point in carefully detailed line which vibrates with eloquent and nervous accuracy, leaving the rest of the plate with its suggestions of cobble stones, of palace facade, of incidental beggar lad and accessory marble pillar as guiding strings to the eye. *Long Venice* is indeed nothing more than a distant cobweb of gossamer delicacy spun above a film of ink, subtly and exquisitely gradated by the butterfly hand of Whistler with its "palm like a duchess."

Of Whistler's portraits the dry point *Weary* is perhaps even more of a masterpiece than are his etchings of landscapes. It has in common with the greatest works of art a tranquillity, a completeness, an air of estrangement from the world, of spirituality, ineffable and remote.

It is a moot question whether Whistler reached his greatest achievement in etching or in lithography. The same lightness of touch, the same studied economy of means is used, but in lithography Whistler was practically an innovator. Rembrandt and Canaletto had never worked on stone, so that here the master is peculiarly himself. It is not surprising then that many of the drawings made with lithographic crayon suggest the handling of his pastels, or that the lithotints bring back the "Nocturnes." He made, indeed, for *The Thames* a study in oils before laying with greasy ink his broad and luminous washes on the stone. Practically all, however, of his lithographs were made on paper and afterwards transferred. To this class belong the series of charming nudes, of which *The Little Model Reading* is at the same time the most graceful and the most masterly.

Little shops, time-worn doorways, craftsmen at work and garden corners are favorite subjects. *The Smith*, *Passage du Dragon* is characteristic; unusual also because of the carefully stumped interior, for except for the occasional use of the scraper in the lithotints, all of Whistler's lithographs are made in the most direct manner.

It is to be regretted that Whistler did not carry color lithography beyond a few rare and tentative experiments. The present exhibition is

fortunate in including the *Draped Figure Reclining*, the most noteworthy of his five essays in color lithography.

Otto Bacher has recounted his experiences "With Whistler in Venice," and all the world knows Joseph Pennell's generous tribute to "The Master." The "stay at homes," however, were blind to his subtle art and worked out their own salvation slowly. Stephen Farris and Thomas Moran learned the rudiments of the craft from John Sartain and Henry Farrar; James D. Smillie and Peter Moran produced landscapes and flower studies and grazing cattle of much distinction. The work of Mary Nimmo Moran, the wife of Thomas Moran, was perhaps more modern in feeling; certainly it was most virile and masculine. In *Twilight, East-hampton* she shows her versatility by the employment of Scotch stone and the roulette. It is significant that four of the most noted etchers of this period, Stephen Parrish, Thomas Moran, Charles A. Platt and J. Alden Weir, have laid aside the needle. Overproduction, "remarque" proofs, and department store plates with their perfunctory printing may have caused this defection. Too soon death took Robert Blum, whose *Hag* and *Self-Portrait* have the sparkle and snap of his pen drawings, and John H. Twachtman, whose plates possess the airy grace and synthetic qualities of his paintings.

The last ten years has witnessed remarkable growth in American etching, not only in quantity, but in real achievement. A new understanding of the medium is apparent, and, while Richard Miller once said: "Anybody can get quality with old Dutch paper and etching ink," yet the fact remains that the modern American etcher has become more and more reverent toward his material, and the title "painter-etcher" is no longer a misnomer. He is an eager though seldom slavish assimilator of the great masters, Rembrandt, Whistler, Zorn, Brangwyn, and Meryon. That he is open to the charge of seeking his subjects in foreign lands is true, but that some of his best work is being done in his own country is not so well known. Following Pennell's lead of "Doing America first," at least industrially, Bror Olssen Nordfeldt has etched street scenes in San Francisco and Chicago, of which *The Little Hub* shows most intimate and first hand knowledge. Ralph Pearson contributes groups of workmen, well printed, and well "bitten" plates, Sears Gallagher—historic Boston, and he as well as Will Quinlan shows New York skyscrapers; E. K. K. Wetherill and Thomas and Helen Stevens views of American Universities. The *Bow and Arrow* plate by Thomas Stevens is particularly fine in composition, recalling linear schemes of Hokusai. It is well worthy of this many sided genius, who somehow finds time to write (when he is not conducting pageants or directing the School of the Drama at the Carnegie Institute) such illuminating and clever criticism as in his book "The Etching of Cities."

Of the nature group, the lovers of field and stream and native tree,

Charles W. Dahlgreen, uses, as did the California painter Keith, a massed screen of wavering trees, cutting out roundish pockets of sky to give charming ways of visual escape. Earl Reed covers his familiar "dunes" with wiry grass, and Ernest Haskell employs in a delightful manner a decorative linear dot to form billowy clouds and lazy distances. Decorative also may be called the prints of Earl Horter and Arthur Covey, but a decorativeness of masses inspired primarily by Brangwyn, to which each has added a personal and individual quality. And this indeed is, to some extent, the secret of the fascination of etching. It is impossible to remain for long other than self-revealing. The concentration required by the needle from brain and finger tip excludes impersonality. The work of Roy Partridge is decorative again, but decorative in an introspective sort of way. Influences of Böcklin and Beardsley, of oriental myth and theory appear only to be transmuted through the leaven of a healthy mind. Interesting as are all of Partridge's etchings, the *Dancing Water* with its rich pattern and wide grey-lined rendition of the stone work of Pont Neuf asks for technical description. Made directly on the clean plate with pen and non-waterproof ink, covered with a thin ground and immersed in water, presently the ground breaks above the swollen ink lines where they have absorbed the moisture; when the plate is brushed lightly with a ball of cotton and cleansed before biting. Over forty etchings have been made, they say, of the causeway of Henri Quatre, yet none more personal than this. In Paris also George Aid and Lester Hornby, Frank Armington, Katherine Kimball, Louis Orr and Herman Webster have found the greater part of their subject matter. Both Aid and Webster know well their craft, both work with the utmost conscientiousness to perfect it. In such an atmosphere it is hardly surprising that Webster, in particular, has fallen under the spell of Meryon, or that the technical mantle of the master, who saw old Paris through eyes gloomy and sinister, should have fallen on his shoulders. Cathedral interiors attract Orr, while Hornby has sought and obtained *plein air* quality of quivering light—an achievement as new to etching as it was to pre-impressionist painting. George T. Plowman (whose technical treatise on "Etching" is just off the press) produced in Paris his best plate, *St. Nicholas du Chardonnet*. Charles H. White has found congenial subjects in the tottering tanneries of the Bièvre district and in Bruges, where, as he says in one of his humorous and discursive travel notes: "All artists go," but he has made in our own country a series of plates in which he has searched out and laid bare the secret soul of Burgher New York, of Quaker Philadelphia, of the grimy Titan which is Pittsburgh, and of sleepy Charleston, whose mansions drowse in sun-flecked somnolence. Bruges also—sad cloistered sister of Venice, with canals "like frozen arteries remote from the pulse of the sea," has cast her mediæval lure about John Cotton, Petrus Paulus and George Senseney, while Armin Hansen has sought his subjects along the sea coast at Ostend.



WINDMILL:
DIXIEDE.
By Frank Brangwyn

Whistler's pupil, Clifford Addams, Henry Winslow, and George Plowman as well as Whistler and Pennell found in London a fruitful field, as have John C. Vondrous in Prague, and George Walter Chandler in India and Algiers.

The city of Venice, however, more than any other, possesses an individual *geist*—a lyric joyousness which demands of the etcher, who seeks to interpret her, a measure of clairvoyance, a certainty of inward vision. It is with this sensitive vision that Shaw MacLaughlin, Ernest Roth and André Smith have liberated the mystic romance of the Queen of the Adriatic. Roth with his *Campo Margherita*, shows a little piazza filled with graceful women loitering about the well head, who seem to be gossiping of the love of Desdemona for the gorgeous Moor. MacLaughlin, in a more literally romantic manner, has given us the Venice Canaletto saw, whereas André Smith has inspired his architect's severity upon the elusive outlines of dome and tower and has defined them against the sky as though he had lifted her silken mask and had seen undaunted the stern faces of "The Ten." The Venice of John Marin is one of dainty palaces and fairy campanili, and Bertha Jacques, whose tireless energy has been unselfishly devoted for many years to the service of her fellow craftsmen, has etched some of her best plates among the lobster pots and fishermen of Chioggia.

The dominance of the landscape in American painting is reflected in our etching as well, but Levy's old Rabbis, Nordtfeld's *Mother*, Washburn's peons and Franklin Wood's *Old Man of Taormina* and *Jean Marie*—the latter a dry point with sparkling blacks, measure up with the figure etchers of any land. The work of Allen Lewis, one of our best printers, whose *Climbing Boy* suggests Legros, Dwight C. Sturges, who has built on Zorn, Eugene Higgins—introspective and socialistic with a slight flavor of Gavarni, and John Sloan whose kindly satires are cast on the stage of John Leech, call for especial admiration.

It is singularly appropriate that the man who first realized the picturesque possibilities of the Panama Canal should be awarded at the Panama-Pacific International Exposition the distinction of an individual gallery. Mr. Pennell's fame, however, does not rest alone upon the dramatic lithographs of the Canal. Through his eyes for many years we have visualized the embroidered pattern of cathedral doorways and rose windows, towered Tuscany, Alhambran lace-work, fairy spires of St. Michel, grim gargoyles of Notre Dame, and time worn edifices which have been a part of history in many lands. Always they are seen with a surprisingly fresh view-point, always they are composed in line and accented in Notan with a fertility of arrangement that recalls the best of the Japanese color printers. If, indeed, Mr. Pennell may be called the Piranesi of London and Toledo and Sienna, we may also think of him as an occidental, left-handed Hiroshige, with the same calligraphic attack, with the same tireless energy and resource.

Of late years Mr. Pennell has devoted himself to lithography, and as President of the Senefelder Club, he has done much to gain recognition for this much abused medium. In his own work he fittingly employs lithography for subjects of a certain grandeur and bigness. In the *Yosemite*, the *Grand Canyon*, the *Greek* and the *Italian*, as well as in the *Zeppelin* and *London in War Time* and the *Panama Series*, he has most marvelously shown the possibilities of the craft from gossamer delicacy to most vigorous, velvety blacks, a gamut of surprising range and brilliancy.

Coincident with the development of his interest in lithography, he has in his etchings been drawn more and more toward that type of subject which might be called "industrial." Where Ruskin could see only ugliness, what to Meunier meant the sordid struggle of man with his environment, to him, less introspective perhaps, and more fortunately so, factory chimneys become campanili, teeming skyscrapers, the light and airy palaces of a fortunate race, and the smoke from mill and Bessemer converters incense glorifying the evening sky. If William Morris' pen has preached the joy of work, surely Pennell's needle has no less successfully shown its beauty.

In the French section we come upon old friends, for many prints have been chosen from the Luxembourg and from the Print Rooms in the Petit Palais, a semi-retrospective group, conservative, fully representative of the best traditions of France, that mother of artistic tradition. Auguste Lepère, the great modern master of original wood engraving is represented also by an etching of Notre Dame seen from the north bank of the Seine, just opposite the Hotel of the Bon Pecheurs and the narrow street where once dwelt the choristers of the great cathedral, a street unchanged since Meryon's time. Smoke rises from early morning fires on board the freight bateaux beached for the night and the twin towers of our Lady of Paris appear themselves, tremulous against the dawn.

Jean Vibert has long been known as a satirical painter of Parisian types, with a grotesque *flair*. In his color lithograph *D'Or* half human beings on holiday from some Walpurgis night, creatures perhaps from whom Quasimodo rescued Esmeralda, race madly, cart wheels awhirl, diabolic in their frenzied "greed for gold."

Death and the Wood Cutter, by Legros, who has done so much for English graphics, lithographs by Dinet of Algerian and Parisian subjects, and in a lighter vein by Willette and Cheret, quick sketches on transfer paper by Paul Renouard, and the nebulous work of Fantin, happily included for contrast with Whistler, show the achievements of the French masters.

The medalist Pierre Roche has invented a process which he calls *lypso-graphie*, peculiarly soft in its silver point greys, as though rubbings had been taken from inked medals. A view of the Seine, clean bitten and decisive by Bejot, and a crouching woman by Besnard, showing that



GIRL'S HEAD. By Emil Orlik

artist's affinity with Zorn, aquatints in colors by de Monvel, who reaches back to hoop skirts, to bell-hats "and when the patch was worn," and a *Spanish Dance* by Lunois give variety and color notes to a most noteworthy collection.

Leibl once expressed distrust of a brother painter because he suspected him of glazing! To many, water color painting means only transparent washes on white paper, and the purist in etching demands that each line must grin in all its pristine brilliancy from a clean-wiped plate. Naturally enough the name of Brangwyn is anathema to the purist; he is brought face to face with something new and the overpoweringly new is always offensive. "Too large," says the purist, forgetting Piranesi and Legros. "Ink paintings, monotypes," he complains, forgetting again that his exemplars Whistler and Rembrandt did not disdain the tonal plate, and that some of Whistler's Venetian prints, in particular, would be mere scratches but for "retroussage" and ink manipulation. "Other times, other manners," and who is so bold as to maintain that Brangwyn does not mirror this industrial age or that his powerful plates with their largeness and sense of grandeur, do not adequately give in pictorial form the spirit of his century and the life of his contemporaries. There is also, as Shaw-Sparrow points out: "a masculinity, a sympathy with down-at-heels," great fertility of invention and opulence of patterns in all his plates.

His technical methods are as original as his point of view. Other etchers rigorously scrape and burnish out "false biting," the wayward tricks of acid. Brangwyn never forgets his mistakes but applies them for textures in later plates. With no other tools than a warm rag and ink he achieves a flat golden passage or a luminous sky, or drags from deeply bitten lines a tone which envelopes and masks with mystery and glamor the depths of his great shadow masses.

In the eighty-four plates of this exhibition there is opportunity to view in retrospect his earlier plates of London, Ghent, Montreuil and Venice, as well as his later series at Dixmude, Messina and Paris, and many another old world city.

The most characteristic quality of Swedish art, indeed of all Scandinavian art, is its strength, its fearless fidelity to truth, its sometimes brutal, sometimes crude technique. It is rather surprising then to come upon the line and soft ground etchings of Carl Larsson, marked as they are by quiet delicacy and refinement. The two nudes made evidently on a paper with a fibery surface are by reason of gracious and Hellenic flow of line among the most beautiful in contemporary art, as fine in quality though without the dryness of a drawing by Ingres. In sharp contrast is the work of Ossian Elgstrom, prints from a wood key-block on canvas, sometimes on paper, and afterwards touched in with water color. One wonders whether Elgstrom consciously employed an oriental medium for his delineations of the folk-tales of Lapland. They breathe—these Mongol legends—

murder, rapine and sorcery, domestic tragedy and tribal feud, set quaintly enough, for the most part, at a time when the matchlock was about to displace the bow.

The wood-cut, not wood-engraving, is a favorite medium with the Swedes. Carlo Petersén, Sigge Bergström, Harriet Sundström show excellent prints. Gustav Ramberg uses Bewick's white line, while Arthur Sahlén reverts to the age of crinoline for his wood blocks, printed in analogous browns. In etching Magnusson is influenced by Max Klinger and the modernists and Ferdinand Boberg, architect as well as etcher, whose smallest distinction is certainly not that he is the husband of Madame Anna Boberg, treads conservatively the path of Baertson, if not in subject matter, at least in point of view.

The most finished technician among the Norwegian print-makers whose works are exposed is Olaf Lange. They show many printings so involved as almost to defy translation. On a probable base of color monotype plates are used which are, now aquatint, now soft ground, now played upon by false biting and roulette in the hands of a master craftsman with no loss of color clearness and with a startling originality of massing altogether admirable. Pola Gauguin, the son of the "Post Impressionist," whose wife is Norwegian, and who himself has become a naturalized Norwegian citizen, is represented by wood-blocks in primary colors, while the powerful Edvard Munch, whose soul seems possessed by a demon of unrest, shows endless impressions in etching, in color lithography and wood-blocks, which seem to have been produced with a spirit of improvisation. This singular man, so shy that for twenty years he has not set foot on the chief avenue of Christiania, a living anachronism, self-critical, slipping quietly from one of his five studios to another, shows in private life strong contrast with his work.

The Austrians and Hungarians have given us a group of etchings of vast and complicated interest. Brilliant and nervous, swayed by a sense of rhythm, keenly alert to the dramatic moment; their landscapes become a series of portraits—and their portraits bits of literature. A certain sparkling *esprit* in securing the personality of the sitter seems to be characteristic of these etchers: Emil Orlik has caught it in the head of *Mahler* and *Architect Hoffman*. Ferdinand Schmutzer, too, seems inspired by human interest and the direct personality of his subject, Julius Conrad's wood blocks bring back the Florence of Lorenzo the Magnificent, and Fritz Lederer gives to his landscapes an atmosphere of wit and terseness, of detail which might form a scene for a tale by de Maupassant. L. H. Jungnickel, whose color prints are filled with bizarre and acrid hues, has found his animals in the haunted forests of La Fontaine, while the droll tumbling of mountain goats and the comical adventures of oriental life are made with chuckling and necromantic touch. One is not surprised that Walter Klemm rejoices in *Don Quixote*; the satire is almost as bit-



THE MUSICIANS. *By Antonio Barone*

ing as if the acid in his medium had touched it literally. Rippl-Rónai, the great Hungarian modernist, has turned from etching to color lithography, but T. F. Simon, born in Prague, now identified with the Paris color printers, remains true to the color aquatint. Willy Pogany in his combination aquatint and line etching of Beethoven shows the same death mask of the great symphonic master which Klinger used, and faintly in the background appear, like wraiths, the pale spirits which glide through the "Eroica."

They say that with every language man gains a soul, but this is not true of the Dutch people, for in spite of their gift of tongue it is a distinctly Dutch soul which inspires each speech. The *White Herons* of Van Hoytema, for all their strange little setting of rock and fern, still has a character distinct from the Japanese. Etienne Bosch's *Salerno* is etched in Italy, but his milk maids come from Holland, and the grotesque figures of Nieuwenkamp's *Wood Cutters*, quaintly partaking of the character of the trees, are not of another world, but only a fantastic possibility.

M. A. J. Bauer's etchings, though rich and beautifully strange to us, evoke the orient with a riot of line and delicate dramatic sense, yet possess that same national flavor identifying him as a legitimate son of Rembrandt. Exquisitely constructed, though with an abandonment of careful technique, they give a human probability to the most elaborate Orientalism.

William Witsen speaks, since "blood will tell," most beautiful Dutch in his locks and canals of Amsterdam. The squat Dutch boats resting in the harbors are etched with a sureness of line which comes from the native heart. A settled contentment and shadowed stillness seems to breathe from his plates. No nostalgia for far Cathay beats in his sails; they rest upon the quiet thwarts like folded hands.

ROBERT B. HARSHE.

CHAPTER XIV

THE ART OF ARGENTINA



OME DAY there will be written the full history of the relation of the arts to the material activities of national life. When this is done it will be found that esthetic intercourse between the nations follows commercial interest; but, following commerce, binds people unto people with bonds of heart and mind more powerful than any trade relations.

That art of Argentina is today more nearly related to the art of modern Italy than to any other because of the wise fostering, under governmental aid, of excellent and adequate steamship service between the River Plate and Italian ports with all the attendant intimacies. The mutual esthetic understanding and sympathy in taste which has thus arisen binds these two nations more firmly than could any formal treaty.

In the Fine Arts Section of the Argentine Republic in the Panama-Pacific International Exposition there is no work shown which is not the work of a native of Argentina, yet it is probably true that were the entire showing transferred to the Italian Section there would be no jarring note. It is testimony, too, to the wonderful cultural advance of the great republic of the south, that were such transfer made, no great lowering of standard would be apparent.

Such a canvas as *Confession* by Antonio Alice would honor any exhibition anywhere although in this case one surmises the training of France and feels the painter's sympathy for French influences rather than for the Italian. *Morning Sun in Bogliasco*, from the same talented brush, shows the same attitude of mind and the same virtuosity in the handling of the landscape problem, but as a rule the painters of Argentina seem to have made their greatest successes in the rendering of the figure.

A Woman from Chioggia by Héctor Nava, and *Argentine Cowboy of the North* by Jorge Bermudez, differing as they do in method, both possess a characteristic bigness of design and especially in the latter as in *The Pig's Meal* by Fernando Fader is found the strength and vigor of a young and virile school of painting.

Nor is this force confined to painting. *Increase and Multiply*, the bronze by which Pedro Zonza Briano is represented, loses nothing in power from its remarkable suavity of modelling, and with such works as the three heads of varying types of Alberto Lagos, the extremely witty *Smiling* by Juan Carlos Oliva Navarro, and the less convincing but



AN OLD WOMAN FROM TUSCANY. *By Jose Léon Pagano*

nevertheless rugged and firmly-modelled *Remorse* of Hernan Cullen evidences a generation of sculptors who are laying the foundation for a national expression in plastic form. Indeed the sculptors seem a step in advance of their brothers of the brush—another evidence of the influence of modern Italy.

Born without traditions of culture some thirty years after Charles Willson Peale was painting General Washington upon the battlefield at Princeton, and with an infancy and early youth distraught by local strife, Argentina has only in the lifetime of those still living begun the development of the graphic and plastic arts. Wise governmental aid through scholarships and patronage and the fostering influence of the National Museum of Fine Arts have, however, stimulated the painter and the sculptor to take their places on the same high plane with their brothers in art who have given Buenos Aires the best opera of the western world and an architecture which may well be the envy of any capital city.

The first general view of the art of Argentina was given to the world in the Exposicion de Arte del Centenario held in Buenos Aires in 1910. The marvellous advance of her artists in the succeeding five years is at once a testimonial to the wisdom of those who built that exposition and a proof, if proof were needed, of the value of international interchange of ideas and ideals.

In this connection it is pleasant to find in San Francisco the sound and convincing *Self Portrait* of Eduardo Sívori, Chairman of the International Jury of Award in 1910 and the instructor of many of those painters who now hold high place.

Sooner or later the artists of any nation reflect the attitude toward art, of that nation as a whole, and the artistic attitude of any people exactly indexes the public intelligence. That the painters and the sculptors of Argentina are growing into a body to be reckoned with by the art-historians of the twentieth century is merely evidence of the general culture of their country. That up to the present time their effort, with some notable exceptions, has somewhat outrun technical accomplishment, is merely proof of the lofty aspiration of a young but great and growing nation.

J. E. D. T.

CHAPTER XV

ANCIENT CHINESE ART



ACCORDING to the records of history, the art of painting in China had its origin in the Classical Period, which opened five centuries before Christ, but no specimens from these early days have survived; in fact, the earliest authentic works in our possession may be said to date from about the sixth century of our era, although a scroll which is believed to be by Ku K'ai-chih of the fourth and fifth centuries is now in the British Museum, and works attributed to this great master occasionally appear, while the Golden Age of Chinese Pictorial Art, which reached its zenith during the Sung dynasty (960-1280 A. D.), opened in his day.

The division into what are known as the Northern and Southern schools of painting took place under the T'ang dynasty (618-960 A. D.), when men had begun to search for spiritual meanings beneath the outer semblance of their surroundings; the former being founded by Li Ssü-shün, the latter by Wang Wei, whose pictures were described as "poems," while his poems were called "pictures." The characteristic of the Northern school is a certain virile sternness; that of the Southern, delicate refinement.

Through the succeeding centuries the art of painting, in conjunction with those of music and poetry, rose high in favor, and became the acknowledged pastime of the literati and the officials of all ranks. We of the West cannot but be struck by the universality of the talents in those halcyon days, ere the art of leisure had been lost, and we find in the countless biographies of men long dead, a curious monotony in the recital of their accomplishments.

To appreciate Chinese painting at its true worth the Occidental must adopt a point of view differing in many ways from that in which he has been educated. He must realize, firstly, that the outlook of the artist is that of a bird on the wing, and that the perspective in the apparently fantastic landscapes he is studying, seems so strange, because in the majority of cases, the painter has regarded his subject from above, he has walked among the mountains, or has remained seated by the window of his rustic dwelling, gazing down upon the scene below him until it has impressed itself upon his very soul, then, and then only, has he, in the privacy of his chamber, transferred it to his silk. "I have it all in my heart" was the reply of the great WuTao-tzu to his Emperor who had despatched him



to depict the beautiful scenery on the Chia-ling river Ssu-ch'üan, and who was amazed when the painter returned empty-handed.

Secondly, the distinctive attitude which the Oriental assumes towards Nature must be taken into consideration. Here, indeed, lies the very crux of the matter, whereas to the individualistic West man is the centre and lord of the Universe, he is on the contrary, to the more integral East, but one of the component parts of Creation. The philosophy which since the days of the I Ching (the oldest book of the Far East), has directed the evolution of the Chinese mind, considers "every being in the world, every manifestation of Nature, every genii, every god, as an active part of the great whole, of that Reality which is behind and beyond the flux of phenomena." This philosophy it is which has given the Oriental his marvelous comprehension of Nature in all her moods and works, be these of the most trivial. With a flower, a bird, a tree, he feels a sense of kinship which must, of necessity, be denied his more sophisticated brother of the West, and the Chinese artist strives to interpret the very soul of Nature, as our portrait painter strives to unveil the most intimate characteristics of those whose features he is delineating.

Further, it must never be forgotten that the pictorial art of China is in no sense photographic or objective; in fact it is entirely suggestive and subjective, thus, corresponding, in many respects, more to our music than to our painting. This analogy is well expounded by Laufer in his essay on the "Wang Ch'uan Tu, a landscape by Wang Wei," which closes as follows: "The same lofty thoughts and emotions, expressed by Beethoven, through the revelation of a god in his heart in his sonatas and symphonies, find an echo in the works of those Chinese painters. . . . Indeed the psychological difference of Chinese painting, from our own, rests mainly on the basis that the Chinese handle painting, not as we handle painting, but as we handle music, for the purpose of lending color to, and evoking the whole range of sentiments and emotions of humanity. In depth of feeling, and thought, the great T'ang masters, in their symphonic compositions, vie with Beethoven, and in line and color almost reach Mozart's eternal grace and beauty. . . . Chinese pictorial art is, I believe, painted music, with all its shades of expressive modulation. It is known, so far, in its highest accomplishments, to a few initiated only, but we trust that the time will come when its gospel will be preached everywhere, and when, like Beethoven, it will conquer the world."

In the collection before us, which has been assembled by Mr. Liu, in the course of a lifetime, we find, not only examples of painting from the Golden Age of Chinese Art, but also a group of most interesting studies by the painters of yesterday and to-day. While it cannot be contended these equal, in any sense, the works of those masters of the T'ang and Sung dynasties whose works are also represented, they indubitably display

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talent and a keen feeling for Nature. It would be well, therefore, to approach them in the spirit indicated by Dr. Hirth, who writes in his "Scraps from a Collector's Note-book" as follows:

"The old masters of the Chinese, especially the classics (of the tenth to the fourteenth centuries), have served as models to two classes of imitators, the Chinese and the Japanese. . . . I am far from wishing to belittle Japanese successes in this respect. But it seems to me that our appreciation of Chinese efforts in the same direction has somewhat suffered by our enthusiasm about the rival art of Japan. Chinese painters of the Ming and present dynasties have been stigmatized as representing a period of decadence, because it seems a matter of course that their works should be measured in proportion to the undisputed merits of their own ancestors. Moreover, the Chinese of the present day are utterly indifferent as to whether their art makes an impression on us, or not; for although we have had ample opportunity to admire the oratorical powers of Chinese speakers before Western audiences, none has as yet come forward as an interpreter of that subject so familiar to all educated Chinese, his native art. . . . All this has tended to cause modern Chinese art to be neglected in a measure quite out of proportion to its real merit. The better masters of the Ming and present dynasties may not come up to those of preceding periods, yet they have created excellent works. . . . I shall not attempt to persuade readers of the superiority of Chinese pictorial art during the last two or three hundred years; . . . but I would advise serious enquirers not to be carried away by prejudices without an effort to see some good works by recognized masters of the period."

CLASSES OF CHINESE PAINTINGS

THE DIVISIONS ACCORDING TO SIZE

TA CHUNG T'ANG
CHUNG T'ANG
LI CHOU

P'ING T'IAO
HENG P'I

These are designed for wall decoration, and are hung according to certain conventions.

Those known as Ta Chung T'ang and Chung T'ang, are hung upon ceremonial occasions, the former opposite the door in the central hall of a Chinese house, the latter, in pairs, on the side walls of this same hall. The place of the Chung T'ang may be taken, on ordinary occasions, by sets of scrolls upon which are written couplets or quotations from the Classics.

The rules governing the hanging of pictures in the inner rooms of a house are not so strict, and here we may find on the center wall a Li Chou which is of the size smaller than the two preceding, while on the side walls



STUDY OF CATS. *By Hsu Hsi*

ANCIENT CHINESE ART

may be hung P'ing T'iao—the small pictures in sets of four—or Hêng P'i by which name are known the highly popular horizontal pictures.

SHOU CHUAN

TS'Ê YEH

By these names are known respectively, the hand scrolls and the albums, which latter are made from long strips of paper folded in the form of books.

THE DIVISIONS ACCORDING TO SUBJECT.

SHAN SHUI, Landscapes	LING MAO, Plumes and Feathers
HUA HUI, Flowering Plants	SHU MU, Trees
JEN WU, Men and Things	TSCU SHOU, Quadrupeds
FO HSIANG, Buddhist Figures	SHIH NÜ, Ladies
KUNG TIEN, Palaces and Halls	TSAO CHUNG, Grass and Insects

There is, in addition, a class of painting, examples of which, although of great interest to Occidentals, never appear in the collection of a Chinese amateur. These are the Ta Shou or Ancestral portraits, painted, as a rule, after death, wherein the spirit of the departed has its seat. The Chinese regard them as sacred objects, and not as works of art (see "Chinese Pictorial Art," by E. A. Strehlneck, p. 190).

LIST OF CHINESE DYNASTIES.

SHANG Dynasty . . .	B. C. 1766—1122
CHOU Dynasty . . .	B. C. 1122—255
HAN Dynasty . . .	B. C. 206—A. D. 220
WEI Dynasty . . .	A. D. 220—264
TSIN Dynasty . . .	A. D. 264—420

PERIOD OF UNREST

A. D. 420-618

T'ANG Dynasty . . .	A. D. 618—906
THE FIVE DYNASTIES	A. D. 906—960
SUNG Dynasty . . .	A. D. 960—1277
YUAN Dynasty . . .	A. D. 1277—1368
MING Dynasty . . .	A. D. 1368—1644
CH'ING Dynasty . . .	A. D. 1644—1911

FLORENCE WHEELLOCK AYSCOUGH.

CHAPTER XVI

THE ART OF CUBA



THE DOMINANT note of the Cuban Section in the Palace of Fine Arts is one of gentle melancholy—but a melancholy tempered by religion and relieved here and there by gayer passages. In a country so obviously influenced by Spanish art it is worthy of note that so little of the modern Spanish spirit, with its bright color and its fete-day feeling has been caught. It is not the Sorolla of Valencian beaches, of nude bathers and bellying sails who has influenced Romanach but rather the Sorolla of an earlier time, the Sorolla of "Another Marguerite" which happily enough, although itself unhappy in subject, enriches the walls of an American museum. There is the same subordination of the soldiers to the manacled woman in Sorolla's canvas as in the background figure of Romanach's pawnshop interior, *The Last Jewel*, the same unerring adoption of the visual truth that local color loses in intensity as it is removed from the artist's focal center, from the area where is located his chief interest. In similar vein *The Vow*, a maiden overcome before her lover's portrait, and *Fulfilling the Vow*, which would seem to be the same wistful Nicolette, crucifix aloft and cruel cobblestones beneath her tender knees, carry the identical message of semi-martyrdom, of sacrifice, of an almost saintly resignation. *The Old Man at Prayer* tells his beads in like spirit and *The Drinker* is sadder and indeed more sober than drinkers habitually are portrayed.

Very charming are the pastel heads of Castilian beauties by Margarita de Aragon and Maria Mantilla. That the last named painter is still a student in the Professional School of Painting and Sculpture in Havana is in itself an index of what may be expected from the new republic. Her sketch *At the Sea Shore* is really vigorous and drenched in sunshine.

To an older and less palpitant school belong the landscapes of Rodriguez Morey, Aurelio Melero and the large battlepiece by Armando Menocal, *The Death of General Antonio Maceo*, which has gained for the artist a unique place in the affection of his countrymen.

While of course it is quite true that there is as yet no distinct national movement, in Cuba, in painting nor in sculpture, it is not too much to hope that from this newest of nations there will in time come an art reflecting more and more the Cuban bent for the poetic and the characteristic seeking for dramatic force.

ROBERT B. HARSHE.



CAFÉ-CONCERT. *By Edgar Hilaire Degas*

CHAPTER XVII

MODERN FRENCH ART



THE DATE 1870 is a memorable one in the history of the fine arts as well as in national history. From the political and social point of view it marks the commencement of a new line of progress which must inevitably lead to the firm establishment of the republican regime and to the progressive realization of the democratic ideal; from the point of view of the fine arts it marks also a new achievement of the School and the fruition of all the efforts made by the most original teachers since the beginning of the century to put art back again into its normal field of being the expression of contemporary life, not only in its outward aspects, but in its characteristic aspirations constituting the personal ideal of our times.

The grave lesson of events has borne significant fruit. In defeat France has found the source of her reinvigoration. From the first hour she has been an immense hive of industry. Everywhere each man and woman bravely goes on with the daily tasks, even among the ruins which will soon be repaired. In the country now being recreated French art has from the outset given proof of innate vigor and of racial vitality by the exceptional splendor manifested soon after apparent defeat, notably in 1873, at the international exposition at Vienna and by the triumphant display at the universal exposition of 1878.

Of those illustrious forbears who flung afar the famed banners of the School after struggles that seem now touched with romance, of these men a considerable number are still alive and in full productivity; Jules Dupre, Lami, Cabat, Robert-Fleury, Isabey, Gigoux, Meissonier—these are yet with us, while the great naturalists or realists of yesterday, Corot, Millet or Courbet, marked by their death the opening of a new period of productivity, arising like the storied phoenix from their ashes. All this magnificent labor of three score and fifteen years was destined to be cast into a common flux during the last quarter century, and new ideas were brewed in this great melting pot of ideas.

In imagery, the great idealist current culminates in the wide and monumental development of painting best exemplified in the work of Paul Baudry and particularly of Puvis de Chavannes. In observation, the realist current is carried on and refined by a tendency toward keener analysis, toward more methodical, scientific precision in the treatment of the physical phenomena of light and atmosphere, and, we may add, the

moral and social phenomena of present-day surroundings.

It is just here that the two formulas of impressionism come into existence, with masters like Manet and Degas, Claude Monet and Renoir, who opened up such a new and original field to their successors, and, at the same time, that compromise between the practices of tradition and the bolder vision of the independent groups, first finding its prophet in Bastien Lepage, who acquired throughout the whole world so lasting a renown.

It would be too pretentious, in connection with the present Exposition, to retrace here the history of this period of the development of the fine arts in France, since the attempt would necessarily go beyond the scope of this introduction. One fact, however, deserves to be noted, for it is of such a character as to be long remembered, namely, the apparently singular coincidence between the last great crisis in French art and the last great crisis of the national existence. Curiously enough, this parallel is found to have repeated itself in the past with the same exact periodicity at each phase of the political life of the nation or of the development of the School. For if, indeed, we find the unfolding of Impressionism corresponding to the date of 1870, do not also the dates of our anterior revolutions manifest a similar significant phenomenon—for example, the Great Revolution of 1789, which seems to consecrate David's reform, and the later upheavals of 1830 and 1848, marking, respectively, the triumph of Romanticism and the public appearance of Realism.

The moral of all these parallels is that art in France is ever in intimate relation with life, of which it is the faithful mirror and the supreme expression. For this reason it is thus within our grasp; it speaks to us in the language that we speak and understand; it touches and stirs us. This eminently human function explains the methodical and progressive development of the French School; this school is not constituted like so many others, by artificial currents systematically fostered in the exclusive and stifling atmosphere of academies and museums. It is at the Louvre, surely, that our boldest innovators have gained their education—even those artists who, owing to various unfortunate misunderstandings, were considered to be in opposition to our old traditions—yet never has the School been confined to the enervating atmosphere of museums. On the contrary, it has always gazed outward into nature and into life, and inward into the depths of the human soul.

To cite illustrious examples, it is this that makes the difference between a Lenbach, the able dilettante, the savant who wriggles his way into the garments of all the masters in order to hoodwink us and gain our admiration by surprise, and a Ricard, on the other hand, who subtly assimilates their various techniques, who saturates and imbues himself with their genius in order later to exalt, through the magic of his palette, the troubling mystery of the human face.

Thanks to attentive observation, kept keenly awake by delicate sensi-

bility or ardent imagination controlled by vigilant good sense, the productions of this period have style and breeding. These are inborn virtues. They are found with the same simple dignity, the same unaffected nobility, in the distinguished Cabanel's portraits as well as in the "Violoneaux" of retiring young Panis, who has only recently come before the public. This canvas, with its sober honesty and the clinging warmth of its serene atmosphere, is related to the *Brodeuses* and *Liseuses* of Fantin, or the *Femmes en prières* of Legros, or, even more, to the works of Mettling, which as yet have not received their full meed of praise in his native land, although Holland and England have given more generous recognition. For the nineteenth century in France is filled with those interesting persons who cluster in the background before time brings them into the great clarity of History and of Justice.

It would be a slight to the American public to celebrate here masters to whom already a discriminating admiration has been given, so manifestly that we cannot but think of the place given to these masters in the public and private galleries of the new world without a sentiment of gratitude. We know how the works of our great national artists are prized in America. But what we French desire, especially at this time, to see gladly recognized in all our school as a general characteristic and a common virtue is that artistic loyalty, that fundamental honesty, that loving cult of truth which everywhere illumines what is called "art's divine falsehood."

A professor beyond the Rhine a few years ago, apropos of an exhibition of pictures at Chicago patronized by the Kaiser, took it upon himself to prove that the French school, despite its inspiring past, had ceased to be the muse of creative minds since this was now the mission of the new Germanic school which (he claimed) was saner, more vigorous and of greater vital energy. The disciples of Puvis de Chavannes and of Rodin are of the same blood as Joffre's soldiers. Americans will appreciate their answer. How, indeed, could Americans forget that the great initiators of their own present flourishing national school, namely, St. Gaudens and La Farge, were sons of France, that immortal Whistler prided himself upon having learned in the French school, that George Inness, Wm. Morris Hunt and Winslow Homer were proud of being taught by our Th. Rousseau, our Millet, our Courbet? What clearer proof of the close relationship between French and American art?

We express, therefore, the hope that this collection, necessarily quite limited in scope, may serve to recall the names of our masters attached to theirs by so many bonds of sympathy. We hope, too, that this collection may evoke the memory of fruitful struggles, of glorious conflicts, of happy conquests and new stories of joy for eye and mind. Such is the fitting gift of forty-four years to universal civilization. For France, instead of preparing a sinister program of domination based on extermination and

devastation, thought of no other revenge than by the peaceful weapons of letters, arts and sciences, by the propagation of the most noble ideas, by the most unselfish sentiments of human brotherhood.

The alert and proud *semeuse* has done a good work in abundantly scattering the good seed, without stint upon all kinds of ground, despite contrary winds. Today the harvest rises thick and magnificent beside her. The graceful *esperance* of Puvis de Chavannes can now see flowering the frail blade that sprouted timidly with her amidst the ruins in those first chaotic days of 1870.

In conclusion, there will be found in one show case of this Exposition another work of one of our artists which is likewise significant of the mission of French genius. It is a small medallion by a young master engraver, Ovide Yencesse, who made it after a design of Eugene Carrière, representing two heads united by a "peaceful kiss." This little medallion, like the grave, tender and beautiful design is the outer representation of a really prophetic saying of the great visionary Michelet, a phrase which cannot be read today without a thrill of emotion, of proud patriotism and trust in the future. IN THE TWENTIETH CENTURY FRANCE WILL DECLARE PEACE UPON THE WORLD.

LÉONCE BÉNÉDITE.



THE LADY WITH THE HYDRANGEA. *By Henri Caro-Delvaille*

CHAPTER XVIII

THE ART OF HUNGARY



HUNGARIAN art has not a long ancestry of centuries. The Hungarians have no cathedrals of Chartres and Rheims, they have no ancient masters such as the French possess in Fouquet and Clouet. The real serious Hungarian art is not much older than about fifty years. Through many centuries the Hungarians had to defend Europe against invaders instead of creating works of art. But they may be proud of the art produced in the short period of fifty or sixty years. Hungarian art as we may see here is the product of the nineteenth century, in other words, of our own day. In foreign countries people very often, even now, await something strange and exotic from Hungarians. Yet they have but few extravagances; in so far as there are any, they may be found in their paintings and sculptures.

The land of Hungary is exceedingly diverse. It has great plains, hills and mountains. The sky here is a deeper blue than the Italian sky; masses of thick, cumulous clouds float across it. This nature was the first thing reflected in Hungarian art. It is a colorful, bright art. The joy of life spreads over it and even in its conception there is an exceptional dramatic vigor.

For a long time it was alone Mihály Munkácsy (1844-1900) who represented Hungarian painting in foreign countries, chiefly in America. He was the "representative man." For a time the whole world was interested in his social, patriotic and especially in his religious pictures. But we may frankly say, his success had only a social importance. At the time when Munkácsy painted his theatrical scenes, Manet had already finished his "Olympia," Monet the "Argenteuil Bridge," Degas his "Ballerins," Renoir his "Moulin de la Galette." Though Munkácsy lived during the revolutionary period of art in Paris, he did not partake in it. Nor did he partake in that big development of Hungarian art, which was then at its full height. Now, that many of his drawings, sketches and landscapes have come to light, he looms up larger and more valuable than he appeared during his life-time in his panorama-pictures. He was rather academical than modern or classical.

In Munkácsy's time, Hungary had two great classical painters: In the great landscape painter, László Pál (1846-1879), the Barbizon school found its Hungarian exponent. In his pictures, nature and naturalism are happily united. The second is Bertalan Székely (1835-1910). He was a

wonderfully talented, productive artist, a true successor of the Renaissance masters. He was equally great in portrait, landscape and in composition. He is the foremost, universal, the only large-scaled Hungarian composition artist. In Munkácsy is expressed the Hungarian painter-talent as rooted in the national force. In Pál flames the nature-loving soul of the Hungarians, which is sometimes critically meditative, but never sentimental; sometimes dramatically dark and mercurial, but has never vacillating Hamlet moods. Pál also lived in Paris, was a contemporary of Munkácsy, and died very young. Nobody understood better the Fontainebleau forest and painted it more truthfully than he. The Hungarians regard Pál as one of the progenitors of modern Hungarian art.

Modern art had not to struggle with so many difficulties in Hungary as in other countries, as in France or Germany, for example. Hungary had no old traditions, which were difficult to disturb, had no academicians, had no inherited national plastic traditions. During the last hundred years it was the painters themselves who created the national plastic traditions.

Portrait painting began in Hungary under English influence. But already in the middle of the last century a quite personal Hungarian portrait painter appeared: Miklós Barabás (1810-1898). The influence of Corot was to be felt on landscape painting, even in the time of Géza Mészöly (1844-1887). But Pál already, through his intense personality, gives to Hungarian landscape painting a strong flavor of national character. It was, and it is, in landscape painting that Hungarian art develops frankly, profoundly and unreservedly. The landscape gave power even to the academical style, the landscape opened ways and possibilities for many personal talents. There are several excellent Hungarian painters, from the time when the academical style was supplanted by modern art, who are great mainly through their landscapes. One of these is Lajos Bruck (1846-1910), whose French landscapes show him to be one of the most perfect artists of his time. There are moments when his place is somewhere between Constable and Manet. The best pictures of Károly Lotz (1833-1904) are those of his youth. His Hungarian "puszta" (prairie) pictures, his nature-scenes, are much finer than his portraits and decorative paintings, which made his fame and success with the public.

Pál de Szinnyei-Merse, born in 1845, was the one who freed himself quite and absolutely of academical formulas. He studied in Munich with Böcklin and witnessed Courbet's great victories in Germany. Thus he was influenced by the interest for color problems and by the love for naturalism which spread in that time over the whole of Europe. He became an artist who painted freely all the rich colors and atmospherical elements of nature. Knowing very little of Claude Monet's aspirations, he nevertheless solved color and light problems. He was the first Hungarian impressionist. Hungarian art is proud of the fact that he painted the first



MELTING SNOW. *By Pál Szinyei-Merse*

Hungarian "plein air" picture, the "Majális" ("The Out-of-Door Breakfast"), as early as 1872. Szinyei-Merse was adversely criticised in Budapest, which discouraged him and caused him to lay down the brush. He retired to his country home. Thus it happened that he had no pupils and no followers. Some ten years had to pass before Szinyei-Merse obtained real acknowledgment and only then, when the fruit of modern art-evolution, encouraged by others, had ripened.

The first followers of impressionism in Hungary were the pupils of the Nagybánya school. Nagybánya is a little town in Hungary with beautiful surroundings. A Hungarian painter, Simon Hollósy, who lived in Munich, often came here with his friends and pupils. Love of nature and the longing for freedom in art united here the artists. The leading motif of their art became the "plein air" and the impressionistic convictions. They studied the secrets of sun-light, they valued the momentary sensations of the air. They eliminated the local colors, they studied the various possibilities of reproducing material, they looked for atmospherical influences. Among these were such artists as Károly Ferenczy, Béla Iványi-Grünwald, István Csók and many others. Though Ferenczy's art has rather a naturalistic aspect, his pictures have yet a higher esthetic value, through his synthetic researches. He is the most important painter of that art-revolution.

Nagybánya is called the "Hungarian Barbizon." This characterization is justified. Here Hungarian art returned to nature and was purified. The development of art continued here on a more cultural basis, the beauties of Hungarian earth, the character of Hungarian nature, the richness of its color, the specific qualities of Hungary's air—all of this appeared in the pictures of Nagybánya. The national qualities came here to light; a very healthy differentiation began, no longer based on the picture's theme, but on their inner meaning. The pictures of Adolf Fényes have already a quite extraordinary Hungarian flavor. His landscapes of the Hungarian plains are full with dusty, heavy air; his still-life motifs are taken from Hungarian peasant houses; his figures are eloquent with a speechless sorrow.

József Rippl-Rónai attains that height where *painting becomes a real, important experience*. The subject matter of his pictures achieves a spiritual importance. He is the first intimate Hungarian artist. In his youth Rippl-Rónai was spiritually related to the sculptor A. Maillol in Paris, to Bonnard and to M. Dennis. He was an important member of that modern Parisian circle, which had a great fame in the nineties. Rippl-Rónai's art is the picture book of a great artist's life. Its contents is always the same: there lives a painter who embraces his favorite emotions of daily life. Quiet Hungarian country life is reflected in them: At times we sit in a peaceful room with a bottle of wine and we look out on the multi-colored fields, and then we walk in a rich, cheerful country; one day a pig

is slaughtered, another day we take a walk along the seashore, and once more we are back in the studio, where a thin Gypsy girl is playing the guitar. Rippl-Rónai animates with life objects and their surroundings. He is the Francis Jammes of Hungarian painting.

After Rippl-Rónai it is Károly Kernstock, who marks a new development in modern Hungarian art. *He achieves the evolution of important problems of form.* His appearance in art is a warning to modern painters not to fall into profligacy in the pursuit of impressionism. At the time when Kernstock began to play a rôle, Cézanne gained power everywhere. A group of artists in Paris, whose leader was Henri Matisse, had a certain influence upon Kernstock. But he worshipped only their constructive power, which helps to intensify the most important part of painting. Color-harmonies do not interest him especially, but there is a wonderfully sensitive equilibrium of masses in his pictures, composed by the rhythm of lines. His pictures have a homogeneous construction wherein every line is preconceived and calculated, wherein "Man" appears with the whole weight of his body with a fixed plan as the highest and worthiest mass that painting can reproduce. The style of his pictures is logical, and though it is conscious, intellectual, deliberate and well considered, yet its form is truly Hungarian: simple, dry and taciturn as the thoughts of the Hungarian peasants.

The latest Hungarian art has its link with the quite modern French art, through a little group of artists called "The Eight." Everything that is original, valuable and settled in modern art, we find reflected in them. We cannot say of them that they are neo-impressionists, nor cubists, neither futurists, because they are neither one nor the other of these. We can only say that they are very talented. Everything that is turbulent and aspiring in the art of recent years finds echo in them. In Bertalan Pór we feel the importance of the monumentality of design. We feel how his human figures are galvanized by an inward energy. The composition and harmonious interweaving of Róbert Berény's colors are bewitching. His works are not only beautiful and personal, but they have also a certain diabolic power. Lajos Tihanyi is very interesting and valuable. He feels with a nearly superhuman instinct the human character and in the faces of his portraits he succeeds in reproducing the most profound qualities of their soul. Ödön Márffy and Dezső Czigány belong also to this group.

The breath of the new art reached also János Vaszary, though he was regarded ten years ago as an artist whose evolution was completed.

Briefly, this is the evolution of Hungarian art up to the present time. It is really a considerable achievement for such a small country as is Hungary. Beneath and above this line of development there are yet, very, very many who can compare their force with artists of other nations.

Gyula Benczur is one of those academical painters upon whom is bestowed all the honors and laurels of official Hungary. There are many



PORTRAIT: COMPOSER BARTÓK. *By Robert Bereny*

THE ART OF HUNGARY

artists, whose aim it is to develop a higher art out of peasant motives. The conviction of others is that the chief force of a painting is in its symbolical abstract ideas. Artists of this sort are Aladár Körösfői-Kriesch and Sándor Nagy.

In conclusion, if we wish briefly to characterize Hungarian art we may say: this art is not an isolated one, it seeks intercommunion with Continental art. But with a very sure judgment, the Hungarians always chose the most valuable sources. Their point of view, their real painter-talent and their rich colors help them to develop their national heritage.

Hungarian sculpture is represented in this exhibition only with a few names, but all of these: Ede Telcs, Márk Vedres, Fülöp Ö. Beck, Vilmos Fémes-Beck, Jenő Körmendy-Frimm, Imre Simay, are among the best of contemporary Hungarian sculptors. It is worth while to study all their exhibited works, like all the other works of this collection. Among the names of its dead and living artists, there are many before whom all Europe does homage.

DR. GYÖRGY BÖLÖNI.

*(Translated from the Hungarian by
Elma Pálos Laurvik.)*

CHAPTER XIX

CONTEMPORARY ITALIAN ART



THE VARIED and cosmopolitan art of present-day Italy, especially that of figure painting, is brilliantly exemplified in the dazzling improvisations of Antonio Mancini and the very colorful and vigorously executed work of Ettore Tito. These two painters are worthy exponents of this highly important phase of painting. In their work we see great natural gifts developed to their full fruition by years of serious devotion to their craft.

After two decades of the most astounding creative activity, well nigh unparalleled in modern art, that has produced a series of memorable masterpieces, we see Mancini maintaining his unrivaled position of pre-eminence in contemporary Italian art. In him the emotional theatricalism of his race achieves its highest expression and in the alembic of his genius is transmuted into art. Few artists of modern times have been more essentially and exclusively the painter than has he, and none has been more recklessly indifferent to the conventions imposed by the schools as well as society. Both have been shocked out of their equanimity by this bold individualist, who paints and lives according to no prescribed formula whatever. More than most painters, Mancini is a law unto himself, deliberately defying tradition.

In his highly original mode of painting, so conspicuously illustrated in the *Portrait* of a Roman dandy and in the brilliantly characterized portrait of the *Bohemian*, Mancini resorts to methods at once fantastic, artificial and audaciously negligent. The charge is frequently made that his work is deficient in intellectual quality or sentiment, but it cannot be denied that everything produced by him exercises a fascination not easily surpassed, notwithstanding his almost brutal chromatic sensuality. And if at first glance we are conscious of a certain want of the ordered formality imposed by the established canons we quickly perceive that this is more apparent than real, and that within this apparent disorder lies concealed a very definite artistic intention which obeys a higher law and whose mission it is to evoke the spirit which animates nature. In the uniform success with which he achieves this very difficult and rarely realized result lies his indisputable claim to greatness.

In the five canvases contributed by Tito we see a man endowed with varied gifts skillfully expressed. The grace of his composition, the vivacious charm of color, the firmness with which he gives every color its



BOHEMIAN. *By Antonio Mancini*



due importance, the technical correctness of the effects of light and shade, are all evidences of taste and ability that has profited by the researches and discoveries of foreign artists without losing those qualities which characterize Italian art, or, more properly speaking, Venetian art. These qualities have given him for many years a well-deserved moral and material success with the general public as well as with the more fastidious connoisseur. His following is as wide and diverse as his subject matter, which comprises nudes such as *The Centaurs and Nymphs* and *The Pearl*, cattle pieces such as *The Cow*, religious pictures such as *The Procession*, as well as portraits.

Among the younger generation of portrait and figure painters those most worthy of being mentioned after Tito and Mancini are, perhaps, Nomellini, Chiesa, Innocenti, Noci and Lionne. Of these young Tuscans, Plinio Nomellini surpasses his colleagues in imagination, grace of composition and a technical daring that occasionally plunges him into deep water. Few Italian artists are animated by higher aspirations and blessed with a more attractive artistic personality than that which finds a singularly engaging expression in the *Evening in May* and *Sunkisses*. The Lombard-Swiss painter, Pietro Chiesa, achieves a sentiment no less charming in his aureoled figure of a girl sewing out of doors, which it has pleased him to call *The Annunciation*, expressed with an almost maidely grace and delicacy of color.

Smiled upon by the public in successive stages of his career, Camillo Innocenti, after his facile brush had successfully depicted the characteristic and picturesque beauty of the Abruzzi and Sardinia, has suddenly changed to a painter of the grace and elegance of the social world. In this new genre, which is slightly reminiscent of the Frenchman, Gaston La Touche, he has reaffirmed his natural gifts of observation of actuality as well as his undoubted gifts as a colorist, all of which are ingratiatingly expressed in the *Green Shawl*, the *Black Ribbon* and the *Yellow Room*. A graceful, accomplished art, essentially Latin in its lightness of touch and debonair manner, it is no less closely related to certain phases of present-day French art of the line of Boucher than to anything specially Italian.

No less skillful and agreeable is the amiable art of Arturo Noci, whose portraits and figure pieces celebrate the charm and elegance of modern woman, whether in the youthful beauty of the nude or in the no less revealing disclosures of modern dress. A fresh, vigorous technique, following frankly in the paths blazed by the "divisionists," completes the impression of modernity evoked by the contemporary character of his subject matter, which is as misunderstood by the general Italian public as the technique employed. In the ranks of these much-berated practitioners of "divisionism" in Italy none maintains a more consistent and uncompromising attitude than Enrico Lionne, whose *Red Roses* and *Return of the Divine Love* give a fair idea of his luminous, variegated art that

confirms the influence of French ideas in art in Italy no less than elsewhere.

If Lionardo Bazzaro, in the admirable figure *On the Diving Board*; Vincenzo Caprile, in his *View of Venice*; Umberto Coromaldi, in the *Return From the Fields* and the *Winnower*; Vincenzo Migliaro, in the bit of *Old Naples*; Alessandro Battaglia, in the simple episodic *Hour of Rest*, and Alfredo Protti, in *The Pearls*, do no more than repeat, albeit gracefully and vigorously, pictorial motives already too frequently exploited by them in the past, and if Pio Joris, with all the resources of his palette, does not rise much above an intelligent and agreeable colorist in his *Ponte Sisto*, we nevertheless discern in the work of these men, all of whom are young and at the beginning of their career, an effort to make their art express something new or at least present a trite subject in a manner new and unusual as compared with the hackneyed rehash of their predecessors in the same field.

With its varied landscape and picturesque peasantry, Italy offers the modern painter a combination of subject matter that is not being neglected by the Italian painters. Among the Lombard group few are better known in his own country than Emilo Gola, whose view *Near the Bridge* is illustrative of his usual manner and matter, while Giorgi Belloni and Giuseppe Carosi enjoy the special homage of their compatriots for reasons amply apparent in *The Poet*, by the first, and in the two *Landscapes*, by the second.

Somewhat more diverse than the Lombardy group, though perhaps less interesting and certainly less vigorous, the Piedmont landscapists are well represented in the work shown by Morbelli, Tavernier, Petiti and Reyceud. In contrast to the foregoing, the Venetians appear at once more varied and brilliant. Besides the melancholy Fragiaco, the poetic Bezzi and the joyous Brass, we find among them Scattola, Favai, Chitarin, and Sartorelli represented by works more or less attractive and characteristic; and last, but not least, the Ciardi family, Guglielmo, Beppe and Emma, present their varied talents to a public always ready to applaud their ambitious efforts.

Of the Bolognese landscapists, Zanetti is one of the acknowledged representatives at home, as is Gioli among the Tuscans and Villani of the Neapolitans, while the Roman school, Carlandi, Ricci, Parisani and Mengarini, has for some time occupied a prominent place, not to mention the very colorful, Brangwyn-like designed figures silhouetted against sun-flecked hills by Yrolli and the broadly painted bathing girls by Bazzaro, which introduces a more sturdy note into the somewhat attenuated refinement of contemporary Italian art.

(The author gratefully acknowledges his indebtedness to the noted Italian art critic, Vittorio Pica, for the material upon which this survey of present-day Italian art is based.)

J. NILSEN LAURVIK.



GREEN SHAWL. *By Camille Invernizzi*

CHAPTER XX

THE ART OF JAPAN



THE ART history of a nation is the history of its national development, and to understand it clearly and intelligently it is quite necessary and very important to know its institutions, its social manners, its literature, etc., for it is an expression of its national life in its various phases and its different periods. It seems to me, therefore, almost impossible to convey, in this limited space, even a rough outline of our art history of nearly fourteen hundred years.

The first chapter of Japanese art history begins in the sixth century when Buddhism was introduced into Japan from Korea in 552, and our art was born out of the religious conception. It has grown gradually, passing through many trials and undergoing some changes in its style and character, affected by some foreign as well as national influences.

I can only point out a few landmarks in our art history. It was in its infancy until the Asuka period, 593-707, and there was nothing deserving the name of art, for we had only some crude and infantile decorations on garments and household articles during these early days.

Emperor Yuriaka, who reigned from 457 to 479, was an art lover and he ordered Shinki, a naturalized Chinese artist, to paint some pictures for him, and he also called Inshiraga from Korea, who was an artist of some reputation.

Hakka, another Korean artist, came over to Japan in 588. These artists by their works and their teachings influenced our art and it began to assume some artistic aspects.

The most important art work we possess of the Asuka period is the portable two-story pagoda shrine known as "The Tamamushi Zushi," on which the religious pictures are painted in the lithargic colors mixed in oil. Mural decorations on the walls of the golden hall of Horiuji near Nara and the portrait of Prince Shotoku Taishi, said to have been painted by Prince Asa of Korea, which is now in the Imperial collection, are the most remarkable examples in existence of the Asuka period.

Prince Shotoku Taishi became the regent of the Empire when his mother, Empress Suiko, ascended the throne in 593. He was a great art patron and a strong Buddhist. He exerted his great influence in the propagation of Buddhism and he ordered many grand temples to be built in Asuka and its vicinity for which numerous Korean architects, artists and craftsmen were imported from that country.

Direct intercourse with China was opened during the Nara period, 708-781, and a marked advance was made in our civilization, and our art and literature were greatly influenced by that of China, which was then in its highest state of civilization, and its art and literature were in their zenith.

Nara became the center of our civilization and art when Emperor Shomu made it the Imperial capital. Emperor Shomu and Empress Komio built many great temples and commanded many statues of the Buddha and his saints to be made, which gave a great impetus to our artistic activity and its rapid advancement. The most famous art specimen of this period is the graceful portrait of Kichijoten, which is one of the art treasures of Yakushiji temple, near Nara, and the beautiful statue of Kwannon of the Denboin in Horiuji temple near Nara, is one of the finest examples of our sculpture of that period. Very strong religious feeling created in our people's minds during the early days of Buddhism was reflected in our art works produced during that period, which are full of the deepest religious feeling and sentiment.

Emperor Kwammu removed the Imperial capital to Kioto from Nara in 782 and his new palace was built after a modified Chinese architecture. His court was somewhat Chinafied. He dispatched an embassy to China and ordered several priests and students to go to that country to study their religious institutions, literature and art, which subsequently gave us a more dignified art, influenced by the best Chinese art. We have, among the existing art examples of this period, a portrait of Riumio Bosatsu painted by Kobo Daishi, founder of the Koyasan temples, and a picture of Red Fudo Miao attributed to Chisho Daishi.

When the Fujiwara family came into power, 889-1155 in our government, our embassy to China was abolished and our intercourse with that country was suspended for a time. This policy had a powerful tendency to foster our independent national spirit and our art and literature became more of our own in style and feeling. Our greatest master of painting, Kose no Kanaoka, flourished during the period, and the portrait of Prince Shotoku Taishi, of Ninnaji in Kioto, the Wind and Thunder Gods of Raikoji Temple in Bizen, and the picture of Lotus and Wild Ducks of Horiuji Temple near Nara are attributed to his wonderful brush.

He painted on the panels of sliding doors of the Imperial palace in Kioto by the order of Emperor Uda in 888, but the pictures were burned when the palace was destroyed by fire. The painting on the door and wall panels of the Phoenix Hall of Bidooin of Uji, painted by Tamenari of Takuma school; the picture of the twenty-five Bosatsu painted by Yeshin Sozu and the roll pictures of Caricatures, painted by Toba Sojo, owned by the Kozanji Temple of Yamashiro, are among the art treasures of this period.



MOVING CLOUDS. *By Ranshu Dan*

During the Heike period, 1156-1185 A. D., when the Heike family came into power after the Fujiwara regime, we do not find any great change in our art world, except the roll pictures which came into a great popularity, and many noted artists of that period painted the roll pictures. The roll picture illustrating the story of Prince Genji by Takayoshi Fujiwara, owned by Mr. Masuda Takashi of Tokio; the roll picture illustrating Ban Dainagon's life, painted by Tosa Mitsunaga, now in Count Sakai's collection in Tokio, and the Sutra roll picture of Itsukushima Temple in Miyakima, said to have been dedicated to that temple by Ki-yomori of that family, are a few famous examples in existence.

Kamakura period (1186-1333) commenced when Yoritomo became the supreme power in the Empire, having been appointed to the office of Shogun by the Emperor, and when he made Kamakura the seat of the Shogunate government, the military class became a powerful body in our society instead of the rather effeminate court nobles who were powerful in Fujiwara and Heike days, and Kamakura art began to show manly and serious sides of life, and pictures of battles, portraits of great priests and pictures of divine powers were more in demand at that period. Of the early days of this period there were two great artists, Takanobu and Nobuzane of Fujiwara family. There is a very strong portrait of Yoritomo painted by Takanobu, treasured now in Jingoji Temple of Yamashiro, and there is a portrait of the poet Akahito owned by Marquis Satake of Tokio, an historical picture of Michizane's life treasured in Kitano Jinsha of Kyoto, and the roll picture illustrating Lady Murasaki Shikibu's diary now in Viscount Akimoto's collection in Tokio, are the best known works of the great artist Nobuzane. Of other existing art works of this period the roll picture illustrating Heiji Monogatari by Keion of the Sumiyoshi family, owned by Count Matsudaira; the roll picture illustrating Ippen Shonin's life by Eni, owned by Mr. Hara Tomitaro of Yokohama, and the roll picture illustrating Saigio's life by Tsunetaka, owned by Marquis Tokugawa of Nagoya, are the most important examples.

In the Ashikaga period, 1334-1572, our art was greatly influenced by the Zen sect of the Buddhism which entered into the higher class of our society at that time, and it developed among our art partons and the aristocratic class a strong taste for the sober and poetic pictures more after the Sung and Yuan style, mostly done in ink monochrome, producing among our artists of that time a number of very eminent landscape painters. Shogun Yoshimasa, an art lover and a follower of the Zen sect, gave great encouragement to our art by making an artistic collection of Chinese pictures and its art works and also by taking a deep interest in the spiritual tea.

During this period we have produced many great artists and among them Mincho or Chodensu, one of the greatest painters of the religious pictures, and Sesshu, one of the greatest masters of our landscape painting. Masanobu, the founder of the Kano school, and Motonobu his son, Shu-

bun, Kao, Keishoki, and Mitsuanobu of Tosa school are the celebrated painters of the Ashikaga period.

Of the famous pictures of this period we may mention the pictures of five hundred Arahats painted in colors on fifty Kakemonos and the portrait of Priest Shoichi which are in the art collection of Tofukuji Temple in Kyoto, Sesshu's most famous landscape rolls and landscape screens owned by Prince Mori, the famous landscapes of the four seasons in Marquis Kuroda's collection, and the Buddha and his sixteen Arahats of Honpoji Temple of Kyoto, Keishoki's three Kakemono pictures of Kwannon, Lihaku and Toyenmei in Prince Mori's collection. The picture of the three jolly sages of China in the collection of Daitokuji Temple in Kyoto and the picture of Monju in Mr. R. Uyeno's collection of Osaka, Shubun's landscape screens owned by Marquis S. Matsudaira and the autumn landscape picture in Mr. Fugita's collection, Kano Motonobu's pictures of the waterfall landscapes and birds in the collection of Mioshinji Temple in Kyoto, Tosa Mitsunobu's roll pictures of the story of Kiyomidzu Temple now in the Imperial Museum, and the roll pictures of the hundred devils at night in Daitokuji Temple of Kyoto, and the picture of Kanzan the famous Chinese priest, painted by Kao, owned by Baron Go of Tokio.

Toyotomi period, 1573-1602. Toyotomi Hideyoshi, commonly known as Taiko, made his way up to the highest station from the lowest born, a mere farmer's son, and by his wonderful intellect he became the supreme military commander of the Empire. In spite of the unsettled conditions, he had the great castle of Osaka constructed and the two splendid palaces of Shuraku and Momoyama of Kyoto were built in a new style of architecture and were decorated in the most gorgeous and magnificent style, unlike anything seen before. He also encouraged the culture of the spiritual tea to quiet down the too warlike disposition of our warrior class of that time.

Senno Kikiu, the great master of the spiritual tea, perfected the rules of the tea rites by his special command and he also designed many artistic tea cottages. We see in this period the two extremes meeting, on the one side the most gorgeous and splendid and on the other side the most sober and refined.

Among the representative artists were Yeitoku, Sanraku, and Koi of Kano school, Soga Chokuan of Mincho school, Togan of Unkoku school and Yusho of Kaihoku school. Yeitoku, a great favorite of Taiko, was bold and his conception original and his brush work was vigorous and his coloring wonderful. Sanraku was a skillful painter of human figures. Among the famous works of this period there are the large screens of lions painted by Yeitoku in the Imperial collection, Sanraku's flowers and birds screen in Marquis Tokugawa's collection, Yusho's flower screen in Mioshinji Temple of Kyoto, and Chokuan's hawk screen in Daitokuji of Kyoto.



SAILING BOATS.
by Kristin Ito

Tokugawa period, 1603-1867. Tokugawa Iyeyasu, the first Shogun of the Tokugawa family, was appointed to the office of Shogun in 1603 and he made his headquarters in Tokio, where our art center was gradually established. This period has created more schools and many subdivisions of the older schools of art during its long peaceful condition.

In the early days of the Tokugawa regime, the Kano school patronized by the Shogun and also by the great talent of Tanniu became the most popular school, but it gradually lost its great popularity, and newly created schools divided among them the general popularity.

The Korin school was established by Ogata Korin, who had two great pioneers in Honnani Koyetsu and Tawaraya Sotatsu. Korin is one of our most original artists and his works are remarkable in color and powerful in drawing.

Okio school, or better known as the Maruyama school, was created by Maruyama Okio, whom we consider to be one of the best of the realistic painters we have produced in Japan. He departed from the old academic methods and painted more from nature in his own style. He attracted to his studio in Kioto a large number of pupils and made his school very popular.

Nanso, or literary Chinese school, came to be popular among our educated class, partly by Taigado's artistic and magnetic influence and partly by the prevailing desire among our people to study Chinese literature and art.

Ukiyoye school, well pioneered by Iwasa Matahei, was established in Tokio early in the Tokugawa regime by Hishikawa Moronobu, who devoted himself to painting our genre pictures with great freedom and a powerful brush. The creation of this Ukiyoye school was the result of our common people's protest against the old aristocratic art, and we might say that it was the artistic declaration of independence in Japan. It has done more toward educating our people and in spreading the artistic taste among them by illustrating our histories, novels, poems, romances, books of travel, and it has at the same time helped in improving our art of color printing, which gave to us the means and pleasure of enjoying our pictures in a cheaper form.

There are other minor schools which grew up but they are nearly all subdivisions of the older schools. The noted artists of this period are Tanniu, Naonobu, Tsunenobu and Morikage, of Kano school; Mitsuoki, Tosa school; Gukei of Sumiyoshi school; Hanabusa Itcho, an independent; Ogata Korin, Ogata Kenzan and Sakai Hoitsu, of Korin school; Maruyama Okio and Nagasawa Rosetsu, of Maruyama school; Matsumura Goshun, the founder of Shijo school; Mori Sosen, the famous monkey painter; Ito Zakuchu, the famous flower and bird painter; Tani Buncho; the founder of Buncho school; Soga Shohaku, the powerful draughtsman; Kishi Ganku, the founder of Ganku school; Watanabe Kwazan, a

distinguished painter of Nanso school; Hishikawa Moronobu, the founder of Ukiyoe school; Torii Kiyonobu, Kaigestudo, Okumura Masanobu, Nishikawa Sukenobu, Miyagawa Choshun, Suzuki Harunobu, Katsukawa Shunsho, Hosoda Yeishi, Torii Kiyonaga, Kitagawa Utamano, Saito Sharaku, Utagawa Toyoharu and Toyokuni Katsushika Hokusai and Ando Hiroshige, of Ukiyoe school.

Pictures of chrysanthemums and quail painted by Tosa Mitsuki and Mitsunari, of the Imperial Museum; Tanniu's portrait of Lady Mura-saki Shikibu, of Mr. Hara's collection; Korin's iris screens, of Mr. Nedzu's collection; Okio's carp under a pine tree, owned by Mr. Ohtsu of Ise; Tosen's monkeys, owned by Mr. Kimura; Soga Shohaku's landscape, in Mr. Nakaoka's collection of Kioto; Ganku's peacocks, of Mr. Nishimura's collection in Kioto; Moronobu's green room picture, in Mr. Masuda's collection; Choshun's flower party, of the Imperial Museum; Harunobu's beauties and iris flowers, in Governor Hattori's collection; Shunsho's beauties of bamboo forest, of the Tokio Fine Art School; Toyoharu's beauties and a boy catching fireflies, in Governor Hattori's collection; Hokusai's beauty with a flower, of Mr. Ban's collection; Hiroshige's landscape with a rope bridge, in Mr. Takamine's collection; Taigado's landscape, in Mr. Fugita's collection; Buncho's landscape, in Count Tokugawa's collection; Kwazan's the Mount Fiiji in winter, of Mr. Takata's collection, are a few noted examples of this period.

Meiji period, 1868 to the present day. In its early days Japan was in the state of great agitation and confusion, owing to the great changes in our new government after the restoration of the supreme actual ruling power to the Emperor, and our art world was in a lifeless, dull condition for a time, but when the Imperial government was fully organized and Tokio became the capital, our renewed national life began to pursue its great course of enlightenment and progress. Our late wise great Emperor took a strong interest in our education and art and encouraged our art and art industries. Since we participated in the International Exposition held in Vienna in 1875 a strong movement for preserving our art and for introducing some advanced European art industries was started by our leading men; artistic societies and art schools were established, by which our artistic life revived. We are still in the reconstructive stage and it is one of the most critical periods in our art life, but we hope to pass through this crisis to come out in a better and stronger form, keeping an ideal of good old Japanese art spirit from out of the menacing universal commercialism which seems to us is injuring the healthy development of the true art and artistic spirit not only in the East, but also in the West. Of the earlier Muji artists I may mention Kikuchi Yosai, the well-known historical painter; Shibata Zeshin, painter and lacquerer; Kano Hogai, Hashimoto Gaho, who is considered as the greatest painter of the Meiji period; Kano Tomonobu, of Kano school; Kawasaki Chitora and Kawabe Mitate,

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of Tosa school; Yamana Kwangi and Morizumi Kwangio, of Sumiyoshi school; Araki Kwampo and Tazaki Soun, of Buncho school; Suzuki Hia-kunen and Shonen Imaokeinen, Kubota Beisen and Kawabata Giokusho, of Maruyama school; Nomura Bunkio, Kumagae Naohiko, Yamamoto Beirei and Shiokawa Bunrin, of Shiji school; Taki Katei, Noguchi Ukoku, Kishi Chikudo, Mochidsuki Kimpo, Noguchi Shohin, Kawanabe Giosai, and of the younger living artists we may mention only a few well-known painters, Takenouchi Seiho, Terazaki Kogio, Kobori Tomoto, Shimomura Kwanzan, Takashima Hokkai, Yokoyama Taikwan, Murata Tenrio, Tanaka Reisho, Satake Yeirio, Araki Jippo, Hirose Toho, Shimazaki Riuwo, Torii Kiyotada, Matsubayashi Keigetsu, Ikegami Shuko, Sakuma Tetsuyen, Komuro Suiun, Suzuki Kason, Yamamoto Shunkio and Ohashi Suiseki.

H. SHUGIO.

CHAPTER XXI

THE ART OF THE NETHERLANDS



IN ITS sobriety, vigor and truth, contemporary Dutch art remains faithful to a long established tradition, ably promulgated through centuries of fruitful activity. With that clear-sighted sense of reality which has characterized the political and social conduct of the Dutch nation, Dutch art has from the beginning occupied itself with a veracious observation of actuality. To be sure, there have been notable exceptions to this, both in ancient and modern times, but these exceptions have only served to establish the rule, and the art of Holland is today essentially what it was in the days of Rembrandt, Hals, Vermeer and Pieter de Hoogh, that is, a realistic art, dedicated to a specific rendering of the face of actuality.

No more brilliant confirmation of this fact could well be desired than the work produced by that illustrious company, now known as the Hague School, who made the latter half of the nineteenth century Dutch art resplendent with their genius. Deep from within the wells of national character there surged forth an art that did honor to Holland, commanding the respect and admiration of the world which was quick to recognize in this revival a true reflection of the soul of her people. In this important respect it differed very largely from similar movements in other countries such as France and Germany, for example, which were largely inspired by outside influences.

The movement initiated by Johannes Bosboom in Holland was in the best sense of the word a revival which carried forward the traditions bequeathed by the old masters of Dutch art. In those luminous, well balanced church interiors, which have made Bosboom famous the world over, we have an extension of the practices of Vermeer and Pieter de Hoogh, while the simply conceived domestic episodes of Josef Israels, Blommers and Neuhuys retell with a modern accent the tale of domestic life told by their predecessors of the seventeenth century. That it was possible successfully to reconstruct an art on lines so closely paralleling those of a bygone period demonstrates the inherent vitality of the Dutch race no less than of Dutch art, whose history had, previous to the appearance of these men, been regarded as a closed chapter in the annals of art.

Dutch life and landscape still sufficed for the creation of masterpieces that have made the names of Anton Mauve, of Weissenbruch and Mes-



AMSTERDAM
TIMBER-PORT.
By G. H. Breitner

dag, together with the three Maris brothers, Jacob, Willem and Matthys, famous the world over, while furnishing inspiration to a score of lesser painters such as Kever, Bisschop, Jongkind, Van Maarel, Van der Way, Wismuller, Zilcken, Koster, Reicher, Tholen, Daks, van Soest and Monnickendam, whose renown in their own country is second only to that of the illustrious initiators of this movement.

If present-day Dutch art does not compare in importance with that produced during the latter half of the nineteenth century it is not without its great names. M. A. J. Bauer is a worthy successor to his great predecessors. As an original etcher he has few equals today. He carries forward the noble tradition begun by Rembrandt and may be said to be the first really great etcher that has appeared in Holland since the master of Leyden established his supremacy in this art. He is unquestionably the most commanding figure in contemporary Dutch art, whose qualities of underlying seriousness and integrity of purpose are further emphasized with a vigorous summariness of impression in the fine harbor scenes of Mastenbroek and the beautifully painted town views of that acknowledged master, Breitner.

The solid conservative achievements of contemporary Dutch art are well expressed in the foggy winter landscapes of Martinus Kramer, in the broadly painted, colorful, sunlit village view of C. Vreedenberg, in the busy, ably painted dock scenes of G. J. van Overbeck, in the truthfully rendered town views of Jan Willem Weissenbruch, in the humid, characteristically cloudy landscapes of Cornelius Anthony van Waning, in the delicately observed landscapes of Johan Meyer, suffused with a silvery, violet mist, in the capable figure paintings by M. van der Maarel, in the correctly observed moonlight landscapes of Derk Wiggers, and in the boldly executed still-life pieces of David Bautz, whose palette has something of the juicy rich color of Vollon.

Notable among these present-day artists are Willy Sluiter and Pieter van der Hem, whose frank portraits of the sturdy peasants and fishermen of Katwyk, their picturesque figures silhouetted sharply against the sky, are admirable examples of the forthright vigor of the younger generation of Dutch painters now coming to the fore. These and others, such as the sympathetically rendered canal views of Nicholas Bastert, the Israels-like interiors of Arend Hyner, the very interesting aquarium studies of G. W. Dysselhof, the closely studied and beautifully painted views of Amsterdam of W. Witsen, the fine arts commissioner of this section, the truthfully observed and ably presented landscapes of Arnold Marc Gorter and the fine, impressionistically treated figure studies of Isaac Israels, son of the late Josef Israels, serve to illustrate and emphasize the prevailing characteristics of contemporary Dutch art.

J. NILSEN LAURVIK.

CHAPTER XXII

MODERN NORWEGIAN ART



MODERN Norwegian art is of comparatively recent origin and coincides in its development with that of Hungary and America. Prior to 1814—the year of the modern Norwegian Constitution—we had no artistic traditions whatever and those that we have acquired since then have been imported from Dusseldorf, Munich and Paris, very much as have the artistic traditions of America and Hungary. However, in the case of Norway as well as Hungary, we have to reckon with a very important factor in their artistic evolution, especially potent in the development of their modern art, which is altogether absent in the art of America, namely: their peasant art. Long before the art of painting was practiced in Norway, the Norwegian peasant, like his Magyar contemporary, had developed an art that was, and still remains, thoroughly national. The Norwegian peasant art, like that of other countries, is characterized by a primitive purity of color that anticipates the art of to-day, and forms, so to speak, the connecting link that ties the present to the past. If we remember the crude vigor and bold color of this early peasant art we shall perhaps better understand contemporary Norwegian art.

Temperamentally they are the same. We find in both the same characteristic forthrightness of expression, the same bold, uncompromising design and color. Moreover, they are both alike in that the aim of each is to fill a given space with a design that shall form a decoration. The whole intention of modern art is in this direction, and contemporary Norwegian art is no exception to this. If this art appears somewhat rough and crude, more forceful and original than polished and ingratiating, it is the fault of the national character rather than of the art itself. We are not a suave people—we are somewhat blunt and direct and these racial qualities are expressing themselves more and more in our art, the more it emancipates itself from foreign influences and returns to its basic character.

By what a circuitous route this has been arrived at will be seen from the genesis of our modern art, which was nurtured in the matter of fact atmosphere of Dresden and Dusseldorf. Here our first painters received their artistic sustenance and here Johan Christian Dahl, the father of Norwegian painting, continued to exercise his talent, not alone as a creative artist of commanding ability, but also as a highly respected professor whose prestige drew many of his compatriots to the Academy at Dresden, where they



THE STRUGGLE FOR LIFE. *By Christian Krohg*

imbibed the master's love of the grandiose Norwegian scenery. Of these, none did more to foster this latent nationalism than the young and highly gifted Fearnley, who, together with Dahl, explored the fjords and mountain fastnesses of their native land. These realistic and remarkably truthful interpretations of Norwegian scenery, which attracted widespread attention in the early part of the last century, form the basis of an art that has grown increasingly national with the years.

The impulses of nationalism loosened and set in motion by the dissolution of the union with Denmark in 1814 were crystallized in the fervent poetry of our first great modern poet, Henrich Wergeland. In lines throbbing with patriotic fervor he directed attention to our long-neglected heritage of song and story and to the ancient sagas of our sturdy peasantry which still dwelt among us. It inaugurated a period of national activity that found fruitful expression in historical research, in various literary and social movements, no less than in the art of such men as Tidemand and Gude who depicted with sincerity and ability, the life and character of the people as well as the country in which they lived. Colored by the romanticism of the Dusseldorf anecdotal school of painting, in which they were nurtured, the art of these two men nevertheless contributed largely toward a repatriation of the Norwegian people which had, for centuries, lived in their own country without really being of it.

There was something so novel in the idea of our own peasants and our own scenery being regarded as fit subject matter for a painter that it stirred our national pride, and Tidemand's genre pieces and Gude's landscapes met with a ready reception at home as well as abroad. The interest was, of course, stimulated by the fact that Gude occupied the enviable position of professor in the Academy at Dusseldorf and later in Karlsruhe and Berlin, where he attracted to him students not only from Norway but from America and other foreign countries as well. It put the stamp of continental approval upon our art and did much to make it respected both at home and abroad. It formed the prelude to that chapter in our history which was destined to fulfill our national aspirations, culturally as well as politically, foreshadowed in the early peasant tales of Björnson and the Viking dramas of Ibsen, and reaffirmed in the naturalistic novels of Garborg and Jaeger.

In art this was preceded by a brief novitiate in the academies of Munich, whose vigorous, painter-like technique supplanted the meticulous anecdotalism of Dusseldorf, and supplied our young painters of the 'eighties—Werenskiöld, Munthe, Kittelsen, Harriett Bacher, Eilif Petersen and Skredsvig—with something substantial upon which to expend their ebullient energy. From this to the naturalism of Courbet and his followers was but a step, and our young revolutionaries took it with a bound that landed them squarely in the midst of that realistic movement which was then at grips with the false studio conventions of the Academies.

Manet was fighting his famous battles, Monet was performing his epoch-making experiments and Zola was championing the cause of both, and incidentally of that realism in literature of which he was the foremost exemplar. Paris was then as now a seething vortex of radicalism in which only the strongest survived.

Needless to say, our sturdy and belligerent young Norwegians reveled in this atmosphere of contention and even occupied a portion of the stage during their brief sojourn—Paris paused and gazed with open-eyed astonishment at the heroic figures of Thaulow, Krohg and Björnson as they passed arm in arm down the Bois de Boulogne. But the astonishment of Christiania was even greater when these painters returned with their prismatic canvases that outraged all the established conceptions of art. For a time, the battles of Manet with academic tradition were re-fought in the capital of Norway by Christian Krohg, the social narrator; Thaulow, the snow painter; Werenskiöld, the intimate portraitist, and Munthe, the Norwegian landscape painter par excellence, and naturalism received its baptism of blood here as elsewhere. With it we reached the final stage of our dependence upon foreign models and thenceforth our art developed along lines increasingly national and personal. Powerfully augmented and fostered by the fresh and bold virility of Christian Krohg, whose picturesque personality has expressed itself in a varied and colorful realism that has taken all life for its province, this movement has attracted to it some of the ablest of our modern painters. Directly or indirectly it has strongly influenced the art of such men as Edvard Diriks, whose fresh palette and clear vision carries forward the gospel of light and air so eloquently propounded by Krohg, to whom also is due, in a measure, the modernity of viewpoint so vividly and vigorously expressed in the art of Halfdan Ström and Thorolf Holmboe, both of whom have produced works of more than ordinary interest and power.

Coming as a sort of interlude in our art, is the poetic and romantic figure of Harold Sohlberg, who has held aloof from the impressionist movement of his time. In his serenely beautiful landscapes, our eery, Northern nature has been rendered with a poetry and a veracity that make them at once national in character and universal in their appeal. In him the spirit of Norway—its silent winter nights, its mystic midsummer evenings—has found a fit interpreter.

But the most striking evidence of the potential value of this re-creating force in our art found expression in the early nineties in the very original personality of Edvard Munch. He is the father of the present movement in Norwegian art which claims the allegiance of the ablest and most promising of our younger painters. His independence has given others courage to be themselves. As a revolutionary, original and disturbing force he occupies in Norwegian art a position akin to that occupied by Ibsen in Norwegian literature, and he has met with a somewhat similar



WINTER NIGHT IN MOUNTAINS. *By Harold Sohlberg*

reception in his own country. Accepted and acknowledged abroad as one of the greatest artists of modern times, he is rejected and despised at home by the majority of his own countrymen, who can see nothing but madness and perversity in his masterly revelations of the psychic verities of the soul. Gifted beyond all others with a rare color sense and an instinctive feeling for design, he has enriched Norwegian art with a series of masterpieces that will some day be claimed by the world and which have already borne fruit in the richer, more resonant palette of the younger generation. That he has the root of the matter in him is clearly shown by the fact that his disciples are even now meeting with acceptance.

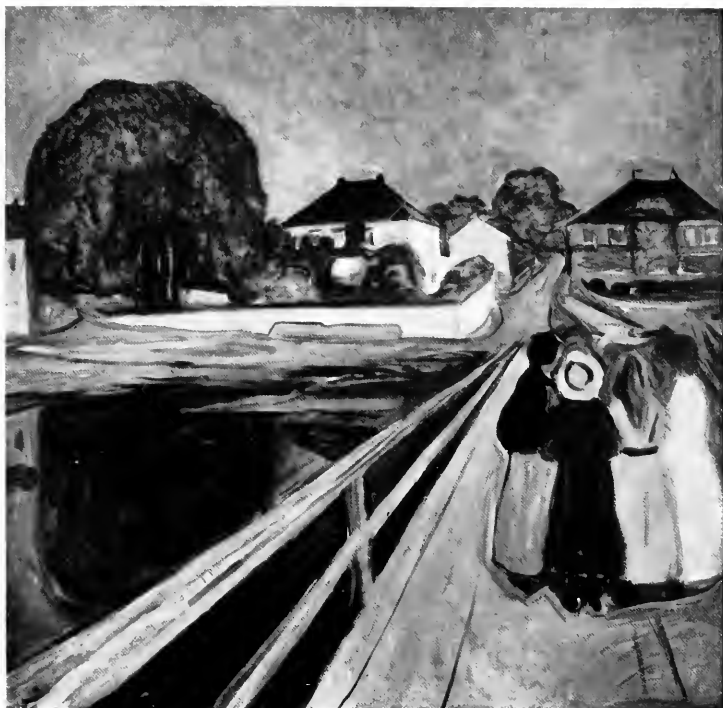
Henrik Lund and Ludwig Karsten, the two foremost products of Munch's influence, are winning recognition where Munch received nothing but derision. Resolutely modern in color and treatment, Lund's portraits and figure pieces have something of the searching, soul-revealing quality of great caricature expressed with a terse, almost stenographic economy of line and color. This uncommon power of characterization combined with his extraordinary virtuosity as a painter and his fresh, charming sense of color give unusual value and potency to his art. These qualities are brilliantly epitomized in his unconventional portrait of *The Dramatist, Gunnar Heiberg and Friends in the Garden*, a veritable *tour de force* of instantaneous impressionism that has fixed upon the salient traits of character with the utmost certainty and apparent ease. Lund's only rival at present is the inimitable Karsten, unfortunately not represented in this collection. His rich, gorgeous color harmonies, vibrantly alive with unsuspected nuances that play within the depths of his chords like the flute-like voice heard above the profound bass of an organ are imbued with a deep seriousness and have, moreover, a weight and solid amplitude as of nature itself. He is perhaps the nearest and the most worthy inheritor of Munch's mantle of subjective art, with which his strongly designed and subtly colorful arabesques compete.

Related to these men we find the richly subdued colorist Sören Onsager, whose *Sleeping Children* deserves a place with the best products of modern Norwegian art, whilst, of the younger generation, the work of Per Deberitz, Otto Johansen, Henrik Sørensen and Örnulf Salicath command attention by reason of qualities of design and color that contain rich promise for the future of Norwegian art. In this connection I would like to mention Pola Gauguin, whose recently acquired Norwegian citizenship as well as his Norwegian wife and Danish mother sufficiently identify him with Scandinavia to be considered in any reference to the younger group of Norwegian painters, despite the exotic shadow cast over him by his famous father, who embraced the life and customs of the Tahitians. He is a man highly gifted, from whom much may be expected. Perhaps the most accomplished and personal of this younger group is Arne Kavli, whose expressive, self-contained art is the expression of a purist in color.

In its delicate, pearly, violet gray tonalities it bears a strong kinship to the water colors of Cézanne, who appears to be wielding a growing influence over the younger painters in Norway as elsewhere in the world.

This influence is perhaps more obvious in the art of Per Deberitz and Otto Johansen than in that of any other of our younger artists, save Pola Gauguin, who combines something of the color sense of his father with a sense of form derived from Cézanne, while the original and vigorously executed designs of Dagfin Werenskiold, cut in wood, introduce into our decorative art something of the bold vigor of line and color of our peasant art. An eye as innocent as theirs and a wrist as strong has shaped these forms and given to them a color whose crude richness recalls the curiously embellished harnesses of the peasants of Gudbrandsdalen. In these richly colored carvings of young Werenskiold the circle of our development is completed. After many and diverse wanderings we have at last returned to our own, assured that in art as in literature and music the accumulated heritage of our race holds for us the richest inspiration.

J. NILSEN LAURVIK.



SUMMER NIGHT IN AASGAARDSTRAND. *By Edvard Munch*

CHAPTER XXIII

THE ART OF THE PHILIPPINE ISLANDS



IT is incontrovertible that art in the Philippines began to develop long before other knowledge had taken root in the spirit of its inhabitants; for, owing to the evangelization exercised upon them by the Spanish missionaries the Filipinos cultivated, before they did any other branch of fine arts, painting and sculpture, as applied to sacred iconography, following models brought from Mexico. This beginning of plastic arts took more definite form in the succeeding epochs until it attained the goal that we now see.

The Spanish government, which never haggled about anything it believed to be of some benefit to the Filipino, founded in 1849 the first academy of design and painting in which many pupils have been trained. With the exception of Don Lorenzo Rocha the instructors of the academy were brought from Spain and all were members of very well known artistic societies existing at that time.

Andrés Nieto, Manuel Cortina, Nicolás Valdé, Augustin Sáez, Lorenzo Rocha, and the professors of well-earned reputation of the School of Fine Arts of the present, founded in this period of American regime, impressed upon the Filipino artists the seal of their classic school, but those who permitted themselves to be led by their own temperament, acquired the semblance of Goya's peculiar style, thus disregarding the traditional canons which killed all spontaneity in the individual expression of sensations.

Thus the rudiment of art which the natives possessed at the advent of the Spaniards gradually vanished, being at the present time substituted by influences entirely occidental. There are some critics who, without stopping to consider the peculiarities of the Filipino race, have regretted the disappearance of genuine Filipino art. If what is exotic was permitted to replace that which is inherently embryonic, it was certainly not due to any disregard of an antique inheritance but to the fact that the ancient inhabitants of those oceanic lands became convinced that, by holding fast to their naïve conceptions and primitive methods, they could progress but little in portraying nature. They did not hesitate, therefore, to recognize foreign art, assimilating whatever it had that was wholesome and wise and rejecting schools and styles not in harmony with good sense and sound interpretation of nature.

The Filipino painter is not servile in portraying nature, for he knows

that by so doing he buries the main object beneath a complexity of details that belittles, if it does not altogether destroy it. He does not waste his time in metaphysical subtleties where only the extravagance of the painter is the thing appreciated; of those painters, indeed, who seem to long for notoriety, destroying what had been established in the past, rather than accomplishing the ends of traditional art.

This can be understood by closely examining the paintings of Resurrección é Hidalgo executed with a profound consciousness and thorough understanding of nature, a quality reflected even in *Archeronte*, in spite of its being a purely mythological subject; also those of Luna, Lorenzo Guerrero, Santos, Enriques, now found in Europe and in the Philippines; those of De la Rosa, Zaragoza, Herrer, Rivera, O'Farrell, Asunción Espiritu, and others whose works are shown at this Exposition.

They conserve the good and wise traditions of art, modified only by energetic or restless individuality, or by quiet and meditative personality. They are realists and dislike gross naturalism. They are designers of steady and vigorous stroke, and colorists without affectation.

In brief, it may be said that pictorial art in the Philippines is in a way to inherit the treasure of artistic sentiments accumulated for generations, but which is despised by modern artists who seem to show certain predilections towards the rudimentary art of primitive man, proclaiming themselves the heralds of a new civilization of inconceivable psychical refinement.

LEON M. GUERRERO.



THE WHITE GLOVE. *By Bordalo Pinheiro Columbano*

CHAPTER XIV

THE ART OF PORTUGUL



THE EARLIEST Portuguese painter whose name has come down to us was Alvaro de Pedro and a little later in the fifteenth century, during the reign of King Manuel, we know that Duarte D'Armas was justly celebrated because of his heraldic and armorial paintings. Vasco Fernandes born in 1480, or Grao Vasco, as he was sometimes called, is, however, the best known of these early men. The work of Vasco and of his contemporaries is distinctly Flemish of the period of Van der Goes, Memling and Van der Weyden. It is on record that diplomatic and commercial relationships with Flanders were close and art naturally followed trade routes. Among other Flemish artists the great Van Dyck visited Lisbon and left a lasting impression on Portuguese art.

With the accession of John the Fifth the fine arts received generous support and artists and craftsmen prospered. The paintings of the time were, in the main, religious, and religious dominance over pictorial art increased until the end of the sixteenth century.

After the earthquake of 1755 many churches were rebuilt and there was in consequence great demand for the religio-decorative painter. What therefore seemed, and indeed was, a national calamity, proved to the painter of the "Twelve Stations," of Madonnas, and Annunciations, to the maker of saints' images, to the carver and gilder and to the leather and textile worker a blessing in disguise. The effect of another national misfortune, the wars of the Napoleonic era, was not so fortunate. Seldom indeed has great art been produced by a warring nation. Granted that a certain solidarity, a certain unification and quickening of national consciousness may result to a people engaged in war and granted that this may revivify their art, yet always a period of prosperity and tranquillity must follow before creative work is possible. Unfortunately this was not permitted Portugal. Not until 1836 did this chaotic and non-creative period come to an end and its pictorial art phase take on, in the work of Antonio da Fonseca and his followers, somewhat later than in other lands, the mythological and historical trend. Historic still in subject but breaking away from academic conventions in treatment Jose Thomas da Annunciacao and Miguel Angelo Luppi did much, although bitumen has here as elsewhere traced its sooty and obliterating paths to bridge the gap to realism. To another name, that of Silva Porta must

be given the credit of inaugurating in 1880 the naturalistic and realistic movement. Of the men represented in the present exhibition Malhoa, Joao Vaz, Christino da Silva, among others, have been directly influenced by his personality and teaching.

Jose Malhoa, awarded a grand prize by the international jury, shows in his masterly canvases certain traits which are common to many of his fellow painters. He loves, we are sure, with no perfunctory affection, his native land. His peasants are portrayed with sympathetic insight and personal understanding joined to humor as rare as it is delightful. Never does disgust either in *Home from the Festival* or in *The Drunkards* blind us to his keen psychological analysis, to his tolerant, even kindly, acceptance of human frailty. Malhoa never uses the surgeon's scalpel; rather is he the old family doctor, intimate friend and confidant. The native folk song, Fada, older than Moorish or Carthaginian times, pure Iberian in its origin, has power when joined to the plaintive melody of Portuguese guitar to touch even the woman of the underworld. The beggars by the roadside in *A Catholic Procession in the Country* are as ragged as the beggars of Vierge or Zuloaga but they are neither hopeless nor degraded. Tomorrow, which is not necessarily *mañana*, they will perhaps be pottering about on odd jobs bent but loitering for a toothless gossip in the sunshine or perhaps enjoying a siesta in the shade of the ilex.

The *Pilgrimage* by Andriano de Sousa Lopes, Portuguese Commissioner of Fine Arts, is again a pictorial and intimate description of a saints' day processional so frequent and so dear to the Portuguese heart. Preceded by a banner, *pendão*, whereon is painted the likeness of the commemorated saint, with hooded and wooden-wheeled *carro alemtejano*, peasant youths in tasseled caps, *barrete*, peasant maidens in brilliant head dress and more brilliant embroidered shawls, give to the feast day a truly festal aspect. Sousa-Lopes is perhaps more versatile, certainly he is more cosmopolitan than any of his compatriots. His *Effect of Moon, Venice* is only a sketch but remarkable in its directness, in its truth of relationships, in its refracted edges and in its revelation of mysterious and suggested beauty. *Effect of Light; Study* is a piece of most serious psychological portraiture of a personality pensive and introspective. His eyes are the eyes of a dreamer and his hands capable of moulding dreams into realities. The portraits of Columbano, while perhaps less satisfying in color, possess the same desire to show the elusive personality which hides beneath the skin and which occasionally reveals itself. The grave dignity of the poet Pato, the mobile and humorous, the almost Whitcomb Riley face of Portugal's great actor Vale emphasize the fact that Columbano's fame does not rest on technical facility alone.

In the realm of the ideal, in the nude nymphs of Veloso Salgado, Jose de Brito, Fonseca, and the marble *Hebe* of Costa, it is apparent that



THE NATIVE SONG. By José Malhoa



there is less sincerity, less inward impulse to create, impeccable though these works may be in technique.

The primitive crafts of the land and its primitive utensils no less so than its costumes and customs are evidently found worthy of record by these painters by whom every detail which goes to sum up racial singularity or national picturesqueness is cherished. Malhoa's *Country School-master* holds the obsolete wooden paddle of chastisement, Cardoso's *Weaving*, a Sargentese interior, shows a loom of most elemental character, while Ribeiro's *Potter* manipulates a kick-wheel of a type as ancient as that of Egypt.

In sculpture the dignity of old age is revealed in Limoes' *Old Woman*; its semi-senility in the *Octogenarian* of Julio Vaz; the naive charm of its second childhood in his *Grandmother*, while childhood itself, or rather the merging of childhood into adolescence, is shown in Costa's *David*, an angular, almost coltish lad engaging as is the young of all animals.

It has already been pointed out that the artists of this section are wholeheartedly devoted to their native country. They are not, speaking generally, clever painters of surfaces; they seek rather for the essential and inherent meaning of the subject in hand whether it be in portraiture or landscape.

When it is considered that nine-tenths of the painters represented in the Portuguese galleries have been pupils of the Fine Arts School of Lisbon, that few canvases are not actually Portuguese in subject with little indication of extra-national technical influence, it is not to be wondered at that the section as a whole presents a unity of impression and a most admirable solidarity.

ROBERT B. HARSHE.

CHAPTER XXV

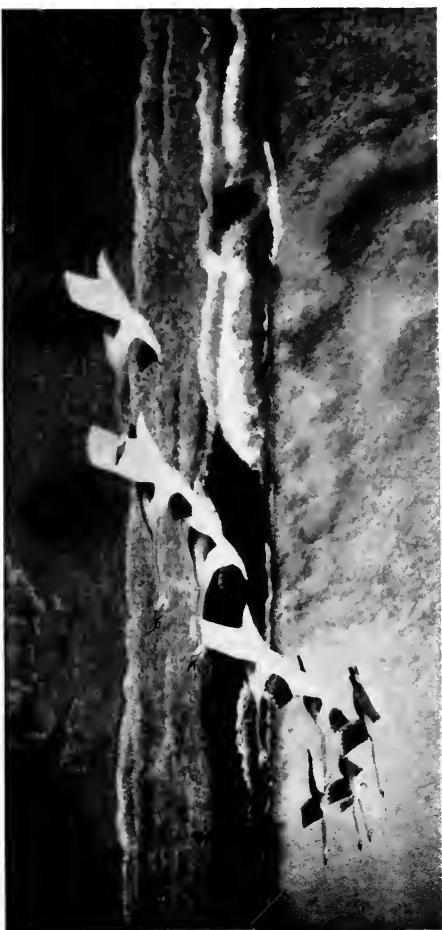
MODERN SWEDISH ART



CONTEMPORARY Swedish art betrays its Continental affiliations in much the same manner as does the art of Norway and Denmark. It must be admitted, however, that the Swedish artist has understood better how to turn these foreign influences to personal account than has his Norwegian confrère. In matters of culture the Swede is and always has been more to the manner born than we Norwegians. This inborn cosmopolitanism finds expression in their art, which is characterized by a refined and highly intellectualized eclecticism that achieves its culmination in contemporary Swedish art.

It is the final product of many and diverse influences that had their beginning in the seventeenth and eighteenth centuries in the inter-communion of interests, then established between Sweden and her political ally, France. This even extended to a sort of cultural exchange in which Sweden contributed several artists of distinction to the brilliant entourage of Richelieu, just as Norway at a later date repaid her debt to Germany with Dahl and Gude. These early painters—Hall, Roslin, Lundberg and Lavrience, to mention only the foremost—materially augmented that prestige which Sweden was fast acquiring in the world under the wise leadership of Gustavus Adolphus II and his able successors, Charles X, Charles XI and Charles XII, in whom the aspirations of the nation found a glorious climax.

The art of this period finds its most typical expression in the somewhat pompous portraits of Ehrenstrahl, who is called the father of Swedish painting. His Italo-German baroque style reflects the sumptuous formality of those days, whose social life was so strongly colored by foreign manners and speech—French was the language of polite society as well as of the court. To this day France remains the dominant influence in the social and cultural life of Sweden, as may be seen in the work of her contemporary artists. To be sure, for a time Swedish art, like that of her neighbors, reflected the influence of German romanticism, which served as a transition from the elegant formalism of the Gustavian period to the free and colorful impressionism of to-day. And just as their predecessors had produced an art that adequately reflected the cultural tendencies of their day, so these men produced paintings that are in the best sense typical of the romanticism of their time. August Malmström and later Fagerlin and A. Jernberg, the genre painters, and Reinhold Norstedt, the landscapist, to-



SWANS.
By Bruno Liljefors

gether with J. Höckert, J. Kronberg, G. Von Rosen and G. Cederström, afford the best examples of the prevailing tendencies which flowed into Sweden from Dusseldorf and Munich as well as from Brussels and Paris.

These diverse currents of Continental influence which penetrated the artistic life of Sweden in the seventies were merely the prelude to the torrent of modernity that was to sweep Swedish esthetics out into the troubled waters of modern art. But here as elsewhere the Swedish artist has known how to steer a safe course and few talents have been wrecked on the rocks of ultra-radicalism. Like their ancestors they have chosen with wise discrimination the best and most serviceable elements in modern art, with the result that to-day their art is sanely progressive rather than madly revolutionary. Nowhere is this more perfectly exemplified than in the colorful and cosmopolitan art of Anders Zorn, Carl Larsson and Bruno Liljefors, in which is expressed the best fruits of French realism.

With the advent of these three men Swedish art became a part of that modern movement which has rejuvenated the art of the whole world. In Zorn, Sweden possesses one of the greatest realists since Franz Hals, and to him, more than to any other, is due the eminent position occupied by Swedish art to-day. Cosmopolitan in character, as is so much of Swedish art, the subject matter of a large part of his work is so distinctively Swedish as to make him in a very real sense the foremost exponent of the national character. His portraits of the Dalecarlian peasants portray the very soul of Sweden and will remain as authentic documents of the race. No less specific but somewhat less accomplished technically than Zorn, the art of Emil Österman is a brilliant affirmation of the polish and verve of modern Swedish art which finds additional confirmation in the highly accomplished portraits of Helmer Masolle. What Zorn has done for the peasantry of Sweden, Liljefors has done for the wild life that inhabits its forests and fields, while Carl Larsson has performed a kindred service for the home-life of the country. With unswerving exclusiveness each man has followed the particular bent of his genius, producing an art at once personal and nationally revealing.

Few artists to-day enjoy such widespread national fame as does Carl Larsson. He is the popular idol of Swedish children, the creator of the fairy-haunted paradise of their childish dreams, whose fantastic inhabitants are to them no less real than their immediate kin, so clearly has he visualized that kingdom of princes and princesses, of gnomes and ogres. Apart from its charming story-telling qualities, his work has the unusual charm of actuality, which gains rather than loses by its academic rendering. The convention established in his art is so clearly and consistently maintained throughout that the final effect is one of decorative simplicity, in which his purity of color and consummate draughtsmanship are the main factors. Whether covering the ceiling of the Dramatic Theater in Stockholm or the walls of the National Museum, or designing an illustra-

tion for a fairy tale, the result is a piece of decoration that has all the qualities of good mural painting. That he excels in this field no less than in the more circumscribed field of book illustration will be no surprise to those who have seen his large decorative canvas depicting a picnic party *Between the White Trunks*.

This pronounced tendency toward decoration evinced by Swedish artists, no less than by contemporary artists the world over, is not without its deeper significance. It marks an important change in the attitude of the modern artist toward the easel picture. He is becoming conscious of its uselessness, nay, its utter impropriety in the modern home, and he is trying to make it conform to some decorative purpose, and in so doing he is returning to the principals of mural painting. This change is very evident in the development of the art of Liljefors, which has evolved from a frankly realistic rendering of the life of animals to a more decorative treatment of the same subject. The *Swans*, for example, is almost pure decoration. In its linear movement, in its subordination of realism to a simplified form and unity of effect as well as in its flat tonalities, it approaches the best ideals of wall painting, especially as exemplified in the screens of the Japanese, with whom Liljefors has much in common.

How general and active is this movement toward decoration reveals itself variously in the art of Backlund-Celsing and Hesselbom, in Schultzberg and Osslund, no less than in Larsson and Liljefors. The *Ski Runner* of Backlund-Celsing is a definite attempt in this direction, and the vivid colorful landscapes of Osslund are imbued with a similar decorative intent, visible in the frank reduction of form to flat surfaces and in the pattern of the whole, also true of certain of Schultzberg's winter landscapes, notably *Winter in the Forest*, in which he achieves an effect approaching the decorative simplicity of Fjaestad with a sense of greater reality. The latter is the foremost exponent in Sweden of this return to decorative principles in easel painting. Not only has he carried this out consistently in his paintings, whose flat surfaces and carefully designed patterns make them admirable wall decorations, but he has transferred his activities as well as the motifs of his paintings to his looms with pronounced success. His tapestries are the logical result of an easel painter's preoccupation with decoration, and point the way to a revival of industrial art based upon the fine arts.

This movement had the unqualified allegiance of the late Otto Hesselbom, whose simplified, strongly designed landscapes express the melancholy poetry of fir-fringed lakes and sequestered tarns. His *View Over the Lake Arran* and *My Native Country*, showing wide expanses of twilight country cut up by the far-reaching arms of inland fjords are imbued with the true spirit of Sweden. Strongly designed, rich and sombre in color, it conveys in a most striking manner the stark grandeur and austere solemnity which constitutes the all-pervasive character of these inland lake

regions, while remaining essentially decorative in its effect. In a lesser degree this is also true of the far Northern Lofoten landscapes of Anna Boberg, the wife of the famous Swedish architect who designed the Swedish Pavilion. In these colorful, vigorously painted sagas of the sea, Mrs. Boberg achieves an effect which in its totality is more decorative than realistic, though less obviously so than that achieved by any of her confrères who are on the same path. However, it must not be thought that the art of Sweden is committed wholly to this new tendency which is fruitful of so much that is interesting in the work of its foremost painters.

In the justly observed landscapes of Alfred Bergström the delicate and lyrical side of nature finds realistic expression, and the very personal art of Axel Torneman strikes a deeper note not unlike the earlier art of Munch, whose rich, closely harmonized color ensembles it recalls, while the landscapes of Wilhelm Behm and Wilhelm Smith present to us aspects of Swedish nature with an eye alert to its salient characteristics of form and color which is further amplified in the excellent winter and summer landscapes of Oscar Bergman, in the typical scenes so ably depicted by Hugo Carlberg, in the delicately perceived nature studies of Edith Grandström-Knaflf, in the spring and summer-night landscapes of Erik Hedberg, in the Lofoten scenes of Oscar Hullgren, in the vigorous realism of Gottfrid Kallstenius and in the *Fisherfolk* of Anna Wrangel.

It only remains to add that in sculpture as well as in the graphic arts, no less than in painting, Swedish artists have distinguished themselves and glorified the spirit of their country with a force and veracity that place them in the forefront of modern art.

J. NILSEN LAURVIK.

CHAPTER XXVI

THE ART OF URUGUAY



THE ART product of the Republica Oriental del Uruguay is marked by a most astonishing variety; by influences which may easily be traced to their origins in Paris, in Munich, in Rome, or in Madrid. The artist of Montevideo is an exemplar of Whistler's dictum that art has no country; he is essentially eclectic, especially cosmopolitan; but for the fact that his subject matter smacks of the soil he might live in Montmartre, in Valencia or on the Roman Campagna. The pioneer artists of Uruguay were, however, of a very different type. The battle pieces of Diogenes Hecquet celebrating the wars and independence of Uruguay are treasured in the national museum. They combine the apotheosis of military glory with true patriotic fervor. Historical painting in the grand manner, episodes of national interest or reflections of national pride, pictures which invariably not only told a story but had a story to tell, filled these early canvases. There was, naturally enough, the occasional portrait, almost inevitably that of military hero or revolutionary general which served to inspire youthful valor or quicken the Latin pulse of the veteran. Among the great names of these early men Jose Maria Blanes is worthy of especial mention. Although he had the historical bias, he gave also a true conception of the manners and customs of his contemporaries. His canvases hang in continental galleries and continental critics have pronounced his "Yellow Fever" a masterpiece of realism.

Suddenly, without transition from the historical genre, Dusseldorfian with the grandiose flavor of the Napoleonic era, we are plunged into modernity with all that modernity implies, brilliancy of pigment, directness of attack—virtuosity. This singular and unprecedented change of technique, of point of view is the result of a wise and paternal policy of the government itself. Each year through competitions a number of promising young men are awarded European scholarships, a recognition of the necessity for official encouragement which must again remind us north-of-the-equator Americans of our official indifference to art however progressive we may be commercially and industrially. The present exhibition is then the first fruits of this policy, it is indeed almost wholly the work of young men who have received governmental aid in their profession. Manuel Rosé, for instance, is only twenty-six years of age, but already he has absorbed and made his own the technical methods of many



INTERIOR OF CAFÉ. *By Manuel Rosé*



masters. The harpy of the Parisian cafes rendered in a manner reminiscent of Du Hem, the Breton woman with its close study of Zuloaga, the vibrant nocturne of Boulevard Montparnasse and a subtle marine which he modestly calls *Landscape Number One* reveal a sympathetic personality alive to influences evanescent and intangibly delicate. The modern Italian influence is strongly felt in the work of Milo Beretta, in the low-toned portraits of Domingo Puig and in the intense and powerful landscapes of José Cuneo.

Pedro Blanes Viale, placed *hors concours* in the present exhibition, lives in the little town of Palmas on the island of Mallorca and is, therefore, Catalan by residence as well as by extraction. His equestrian *Portrait of General Galarza*, a modern rendition of the traditional military demi-god, shows that chieftain in the famous scarlet surcoat which he was wont to wear in battle, a charmed, if contemptuous target for the enemy's bullets.

Carlos Castellanos might be, except for his name, a modern French painter. He has Cézanne's blue line in *Impressions of the Harbor*, the tonality and breadth of Morrice in *A Street*, and the capricious sprightliness of La Touche joined to the decorative attitude of Maurice Denis in *The Masquerade*. French also are the charming sketches of de Arzadun, a youth now in his first year of study in Paris, and French as well must be called that modern tendency to direct modeling in small planes which characterizes the two strong heads by Pagani or the *Torso* by Ferrari. Cantu, placed *hors concours* by the jury, is earlier and less influenced by modern movements as is Belloni whose *Bust of General Artigas* "The Father of His Country," and her leader in the revolt against Spain, has been presented to the Pan-American Union by the Government of Uruguay.

With modern influences wisely fostered in a country whose people are world-famous for commercial rectitude as they are for emotional interest in life, the art of Uruguay, while still in the larger sense an art of the future, is worthy of the same serious consideration as is the bud which will presently blossom into the fullness of beauty.

ROBERT B. HARSHE.

CHAPTER XXVII

AXEL GALLEN-KALLELA OF FINLAND



IN THE little town of Helsingfors, once the proud capital of Finland, now the center of its deferred aspirations, there lives a man in whom the repressed consciousness of the nation finds expression.

Axel Gallen-Kallela is like a window turned toward the outer world through which we are permitted to look upon the soul of the Finnish people. And after the first shock of surprise we soon discover that this art is neither Scandinavian nor Slav, nor yet a mixture of these, but something quite other, strange and unfamiliar, in which a faint and tantalizing echo of an alien race persists. Though obviously of French origin in its technical derivation (as what art to-day is not?), in its deeper significance it appears related to the Magyars, or some such Eastern race whose racial virility has preserved intact the heritage of their forefathers.

Like the very personal art of Hungary, that of Finland has its affiliations with Continental art, while maintaining its national integrity of form and color, which gives to it its distinctive flavor. Nowhere is this more apparent than in the art of Axel Gallen-Kallela, in whom is clearly mirrored the outside influences that have played their part in the cultural development of modern Finland as well as those inner forces that have been the real progenitors of modern Finnish art.

Gallen-Kallela is one of those rare beings in whom the course of natural development has progressed unswervingly toward its final efflorescence with the force and inevitableness of nature itself. He has in every stage of his artistic evolution been true to himself, hence the sum-total of his art forms a true picture of the growth of a man through the various epochs of his development, from youth to full maturity. This perhaps is its real value to our own day and generation as was that of the art of Rembrandt to his time.

In Gallen's art is reflected the struggle of modern man to realize the true meaning of his age, as it courses through his own consciousness. In every step of this development we see the realization of this meaning growing clearer within him until it achieves a positive and definite form in the works of his maturity. From the photographic realism of the *Mother and Infant*, painted at the age of twenty-four, to the impressionistic naturalism of his African hunting series, finished four years ago, we have the completed cycle of his evolution. That instinctive love of reality



PORTRAIT: MOTHER AND INFANT. *By Axel Gallen-Kallela*

so inclusively expressed in the meticulous truthfulness of the *Mother and Infant* and the *Portrait of a Lady Among the Rocks* has at last found a form adequately simple and direct in the synthetic style of his later works. The objective realism of his youth, which was content with nothing less than the most specific rendering of details that have all the realistic verisimilitude of photography, has gradually been merged in that larger truth which contains the lesser within its broad generalizations, just as the ocean is the source as well as the recipient of all the waters that flow into it.

Three years after the *Mother and Infant*, this wider vision manifested itself in *The Symposium*. Four friends (quite obviously portraits) are seated at table out of doors in the moonlight of a Finnish evening, their attention riveted on the passing Presence, whose baleful shadow moves across the table, leaving its red trail on the starlit sky. The expression of brooding, wistful melancholy on the faces of these friends who have talked of death, the romantic aspect of the whole scene, the greater breadth of handling, approaching a suggestive summariness in the treatment of the still life of glasses and bottles on the table, these as well as the stronger and more personal color, proclaim the artist who is striking out on roads of his own. The idea and its treatment, no less than the types presented, is characteristically Finnish. The whole introspective melancholy of a race that appears to be cradled in sorrow is focused in this early effort of Gallen. Powerfully colored by the romanticism of the 'nineties, it is saved from the banal sentimentalism of the period by a vigorous sense of reality which in this canvas strives for the truth of actuality in the rendering of the portraits of these men, no less than for that inner truth of the spirit which is the *raison d'être* of the picture. In the three years separating this from the *Mother and Infant*, the artist as well as the painter made phenomenal progress toward self-expression. In the works that follow we see how this progressed with ever-increasing breadth and intensity toward a more synthetic form in which the root of the matter is expressed in the simplest terms.

Throughout this progress we discern a decorative tendency that remains a controlling factor in his art, expressing itself, now casually, as in the emphasis upon the pattern of rippling, sunlit water of the colorful and realistically treated *Playing Child*, and now more insistently, as in the *Bathers*, done in 1909, in which the forms of nature have been most adroitly treated to conform to a decorative pattern while retaining the impression of reality made by actuality itself. This aim was more obviously expressed in the earlier profile *Portrait of Madam G. A. S.* It has something of the insistent outline of the pre-Raphaelites, which is softened and becomes more frankly decorative in the flatly treated surfaces of the young girl in black called *Spring*, painted in 1903, the year in which the curious allegory of *The Deluge* found expression in his art. Prior to this, in 1901, he had executed in flat tones, in large, simple lines and masses the

decorative panel whose motive, the *Kullerve Warrior*, introduces an episode in Finnish folk lore. The innate sense of decoration which here expresses itself within the limitations of a prescribed convention achieves a freer expression in the swiftly moving figures of the *Ski Runners* going homewards against the setting sun. Painted in the same year as the *Bathers*, it combines a vivid realism with a decorative sense of line and movement that gives something more than pictorial value to this astonishing composition.

We note in the works of this period an increasing naturalism of effect obtained by a bold elimination of unessentials, already visible in the forthright realism of the full length portrait of the *Lynx Hunter* and the *Scorched Fir Tree, Winter*, both painted about 1905-06. His art becomes more frankly realistic, more forceful in color and treatment, developing with logical sequence from the simple and powerfully characterized *Portrait of Robert Kajanus*, painted in 1906, and the boldly modeled *Portrait of Madam M. G. K.*, painted the following year, to the simplified realism of the *Landscape Painter* of 1908 which preceded that notable series of African impressions gleaned in 1909 in Ukamba, wherein the realism of Gallen achieves its most striking expression. In those African studies he reaches a degree of synthetic simplification of form and color that places him among the foremost realists. The result of this African sojourn upon his work finds its culmination in the vivid, arresting *Portrait of Wäino Salmin*, painted in 1911, whose vivid, pulsating realism, attained by means most simple and direct, achieve a more subtle and ingratiating reality in the laughing girl with *The Wreath of Anemones* crowning her dark head. This canvas, painted in 1914, marks the fruition of a life-long study of form and color and is a brilliant epitome of his whole development since the *Mother and Infant* was painted in 1891.

This ripened sense of color, this profound knowledge of form and of simplified, expressive line has found full expression in his recently completed decorations of the *Cupola of the Capitol Building at Helsingfors*. The four episodes from the Finnish epic Kalevala that fill the four segments of the cupola, are treated with an aptness and a decorative effect that retains the pictorial value of these old legends, while preserving a modernity of vision that unites them with our present-day development. It is the final affirmation of the artist who has arrived at the full maturity of his powers by the simple process of allowing nature to work out its will in him. This has happened with a sort of inevitableness as of nature itself, until to-day we see the man full grown, expressing himself with all the vigor and certainty of a natural force liberated.

J. NILSEN LAURVIK.



THE WREATH
OF ANEMONES.
By *Gallen-Kallala*

CHAPTER XXVIII

THE ITALIAN FUTURIST PAINTERS AND SCULPTORS

INITIATORS OF THE FUTURIST ART



WE MAY declare, without boasting, that the first exhibition of Italian futurist painting, recently held in Paris and London and now brought to San Francisco, is the most important exhibition of Italian painting which has hitherto been offered to the judgment of America.

For we are young and our art is violently revolutionary.

What we have attempted and accomplished, while attracting around us a large number of skillful imitators and as many plagiarists without talent, has placed us at the head of the European movement in painting, by a road different from, yet, in a way, parallel with that followed by the post-impressionists, synthetists and cubists of France, led by their masters Picasso, Braque, Derain, Metzinger, Le Fauconnier, Gleizes, Leger, Lhote, etc.

While we admire the heroism of these painters of great worth, who have displayed a laudable contempt for artistic commercialism and a powerful hatred of academism, we feel ourselves and we declare ourselves to be absolutely opposed to their art.

They obstinately continue to paint objects motionless, frozen, and all the static aspects of Nature; they worship the traditionalism of Poussin, of Ingres, of Corot, ageing and petrifying their art with an obstinate attachment to the past, which to our eyes remains totally incomprehensible.

We, on the contrary, with points of view pertaining essentially to the future, seek for a style of motion, a thing which has never been attempted before us.

Far from resting upon the examples of the Greeks and the old masters, we constantly extol individual intuition; our object is to determine completely new laws which may deliver painting from the wavering uncertainty in which it lingers.

Our desire, to give as far as possible to our pictures a solid construction, can never bear us back to any tradition whatsoever. Of that we are firmly convinced.

All the truths learned in the schools or in the studios are abolished for us. Our hands are free enough and pure enough to start everything afresh.

It is indisputable that several of the esthetic declarations of our French comrades display a sort of masked academism.

Is it not, indeed, a return to the Academy to declare that the subject, in painting, is of perfectly insignificant value?

We declare, on the contrary, that there can be no modern painting without the starting point of an absolutely modern sensation, and none can contradict us when we state that *painting* and *sensation* are two inseparable words.

If our pictures are futurist, it is because they are the result of absolutely futurist conceptions, ethical, esthetic, political and social.

To paint from the posing model is an absurdity, and an act of mental cowardice, even if the model be translated upon the picture in linear, spherical or cubic forms.

To lend an allegorical significance to an ordinary nude figure, deriving the meaning of the picture from the objects held by the model or from those which are arranged about him, is to our mind the evidence of a traditional and academic mentality.

This method, very similar to that employed by the Greeks, by Raphael, by Titian, by Veronese, must necessarily displease us.

While we repudiate impressionism, we emphatically condemn the present reaction which in order to kill impressionism, brings back painting to old academic forms.

It is only possible to react against impressionism by surpassing it.

Nothing is more absurd than to fight it by adopting the pictorial laws which preceded it.

The points of contact which the quest of style may have with the so-called classic art do not concern us.

Others will seek, and will, no doubt, discover, these analogies which in any case cannot be looked upon as a return to methods, conceptions and values transmitted by classical painting.

A few examples will illustrate our theory.

We see no difference between one of those nude figures commonly called ARTISTIC and an anatomical plate. There is, on the other hand, an enormous difference between one of these nude figures and our futurist conception of the human body.

Perspective, such as it is understood by the majority of painters, has for us the very same value which they lend to an engineer's design.

The simultaneousness of states of mind in the work of art; that is the intoxicating aim of our art.

Let us explain again by examples. In painting a person on a balcony, seen from inside the room, we do not limit the scene to what the square frame of the window renders visible; but we try to render the sum total of visual sensations which the person on the balcony has experienced; the sun-bathed throng in the street, the double row of houses which stretch to right and left, the beflowered balconies, etc. This implies the simultaneousness of the ambient, and, therefore, the dislocation and dismemberment of



HARBOR: ROTTERDAM. *By Albert Marquet*



THE ITALIAN FUTURIST PAINTERS AND SCULPTORS

objects, the scattering and fusion of details, freed from accepted logic, and independent from one another.

In order to make the spectator live in the centre of the picture, as we express it in our manifesto, the picture must be the synthesis of WHAT ONE REMEMBERS and of WHAT ONE SEES.

You must render the invisible which stirs and lives beyond intervening obstacles, what we have on the right, on the left, and behind us, and not merely the small square of life artificially compressed, as it were, by the wings of a stage.

We have declared in our manifesto that what must be rendered is the DYNAMIC SENSATION, that is to say, the particular rhythm of each object, its inclination, its movement, or, to put it more exactly, its interior force.

It is usual to consider the human being in its different aspects of motion or stillness, of joyous excitement or grave melancholy.

What is overlooked is that all inanimate objects display, by their lines, calmness or frenzy, sadness or gaiety. These various tendencies lend to the lines of which they are formed a sense and character of weighty stability or of aerial lightness.

Every object reveals by its lines how it would resolve itself were it to follow the tendencies of its forces.

This decomposition is not governed by fixed laws, but it varies according to the characteristic personality of the object and the emotions of the onlooker.

Furthermore, every object influences its neighbor, not by reflections of light (the foundation of impressionistic primitivism), but by a real competition of lines and by real conflicts of planes, following the emotional law which governs the picture (the foundation of futurist primitivism).

With the desire to intensify the æsthetic emotions by blending, so speak, the painted canvas with the soul of the spectator, we have declared that the latter "must in future be placed in the centre of the picture."

He shall not be present at, but participate in the action. If we paint the phases of a riot, the crowd bustling with uplifted fists and the noisy onslaughts of cavalry are translated upon the canvas in sheaves of lines corresponding with all the conflicting forces, following the general law of violence of the picture.

These force-lines must encircle and involve the spectator so that he will in a manner be forced to struggle himself with the persons in the picture.

All objects tend to the infinite by their force-lines, the continuity of which is measured by our intuition.

It is these force-lines that we must draw in order to lead back the work of art to true painting. We interpret nature by rendering these objects upon the canvas as the beginnings or the prolongations of the rhythms impressed upon our sensibility by these very objects.

After having, for instance, reproduced in a picture the right shoulder or

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the right ear of a figure, we deem it totally vain and useless to reproduce the left shoulder or the left ear. We do not draw sounds, but their vibrating intervals. We do not paint diseases, but their symptoms and their consequences.

We may further explain our idea by a comparison drawn from the evolution of music.

Not only have we radically abandoned the motive fully developed according to its determined and, therefore, artificial equilibrium, but we suddenly and purposely intersect each motive with one or more other motives of which we never give the full development but merely the initial, central, or final notes.

As you see, there is with us not merely variety, but chaos and clashing of rhythms, totally opposed to one another, which we nevertheless assemble into a new harmony.

We thus arrive at what we call the PAINTING OF STATES OF MIND.

In the pictorial description of the various states of mind of a leave-taking, perpendicular lines, undulating and as it were worn out, clinging here and there to silhouettes of empty bodies, may well express languidness and discouragement.

Confused and trepidating lines, either straight or curved, mingled with the outlined hurried gestures of people calling one another, will express a sensation of chaotic excitement.

On the other hand, horizontal lines, fleeting, rapid and jerky, brutally cutting into half lost profiles of faces or crumbling and rebounding fragments of landscape, will give the tumultuous feelings of the persons going away.

It is practically impossible to express in words the essential values of painting.

The public must also be convinced that in order to understand æsthetic sensations to which one is not accustomed, it is necessary to forget entirely one's intellectual culture, not in order to ASSIMILATE the work of art, but to DELIVER ONE'S SELF UP to it heart and soul.

We are beginning a new epoch of painting.

We are sure henceforward of realizing conceptions of the highest importance and the most unquestionable originality. Others will follow who, with equal daring and determination, will conquer those summits of which we can only catch a glimpse. That is why we have proclaimed ourselves to be THE PRIMITIVES OF A COMPLETELY RENOVATED SENSITIVENESS.

In several of the pictures which we are presenting to the public, vibration and motion endlessly multiply each object. We have thus justified our famous statement regarding the "RUNNING HORSE WHICH HAS NOT FOUR LEGS, BUT TWENTY."

One may remark, also, in our pictures spots, lines, zones of color which do not correspond to any reality, but which, in accordance with a law of



THE BRACELET SELLER. *By Albert Besnard*



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our interior mathematics, musically prepare and enhance the emotion of the spectator.

We thus create a sort of emotive ambience, seeking by intuition the sympathies and the links which exist between the exterior (concrete) scene and the interior (abstract) emotion. Those lines, those spots, those zones of color, apparently illogical and meaningless, are the mysterious keys to our pictures.

We shall no doubt be taxed with an excessive desire to define and express in tangible form the subtle ties which unite our abstract interior with the concrete exterior.

Yet, could we leave an unfettered liberty of understanding to the public which always sees as it has been taught to see, through eyes warped by routine?

We go our way, destroying each day in ourselves and in our pictures the realistic forms and the obvious details which have served us to construct a bridge of understanding between ourselves and the public. In order that the crowd may enjoy our marvellous spiritual world, of which it is ignorant, we give it the material sensation of that world.

We thus reply to the coarse and simplistic curiosity which surrounds us by the brutally realistic aspects of our primitivism.

Conclusion: Our futurist painting embodies three new conceptions of painting:

1. That which solves the question of volumes in a picture, as opposed to the liquefaction of objects favored by the vision of the impressionists.
2. That which leads us to translate objects according to the FORCE LINES which distinguish them, and by which is obtained an absolutely new power of objective poetry.
3. That (the natural consequence of the other two) which would give the emotional ambience of a picture, the synthesis of the various abstract rhythms of every object, from which there springs a fount of pictorial lyricism hitherto unknown.

UMBERTO BOCCIONI.

(Member of the Futurist Group in Milan.)

CHAPTER XXIX

POST SCRIPTUM: APROPOS NEW TENDENCIES



ONLY THE new and the strange arouse the antagonism of popular opinion, for it is one of the peculiar attributes of popular opinion that it is ever ready to pronounce judgment upon the new, of which it knows nothing, while remaining in a state of complacent indifference to the old, with which it has had every opportunity to become familiar. Hence the extraordinary virtue residing in old masters is readily discovered and freely proclaimed by every new fledgling of culture.

And yet, to cite a typical case, Rembrandt died poor and neglected, overshadowed by obscurity, and, according to Houbraken, a contemporary writer, after Rembrandt's transient popularity, "true connoisseurs turned from him when their eyes were opened, and when light painting came into favor again." Since his day great masters have come and gone without once gaining the popular suffrage of their contemporaries.

Only yesterday Millet and Courbet, Manet, Degas, Whistler, Renoir and Cézanne were among the despised and rejected of men, and one and all were voted failures by the popular voice. Their works aroused a storm of abuse that stopped at neither personal villification nor critical misrepresentation, and in Paris guards had to be stationed in front of their pictures when they were shown in one of the rare exhibitions to which they were admitted. Today they are accepted among the elect; great museums vie with one another for their possession and fortunes are exchanged for canvases that scarcely fetched the cost of materials when they were painted.

Still popular opinion clamors for its victims and, in the name of Art, plays the executioner to genius, denying it the common right of existence. No one is quite so ignorant as to feel himself wholly incapable of passing judgment upon the latest manifestation of the genius of mankind, and Orville and Wilbur Wright, Cézanne and Guglielmo Marconi and Henrik Ibsen are lumped together as wild visionaries, whose ideas and teachings threaten the foundations of humanity. Now don't you protest your allegiance to these men because a discerning friend persuaded you to invest in wireless and you took a chance flier in Bleriot stock, when the market seemed propitious, for you know you were among the mockers who derided their ideas as preposterous when first they were promulgated.

You may even own a Manet, now generally regarded by all who can afford it as a patent of nobility, and be a subscriber to the Little Theatre, and it will avail you nothing if you still remain intolerant of the new and the strange, simply because it lies outside of your ken. Nor can you continue to take refuge in that blind alley of critical discernment: "I don't know anything about art, but I know what I like," without exposing yourself to final defeat and ridicule. You may successfully appraise the worth of a sausage in that off-hand manner, but you cannot apply the same standard to a work of art, and your companions in intolerance will be the first to make you the butt of their ridicule, if perchance they awaken before you.

Instead of tumbling headlong into this easy pitfall prepared by genius for the confusion of the ignorant and the indifferent, you had better wrestle with this tormenting spirit. Force it to reveal its real identity, make it uncover its brow and show the mark of its God-given authority, but don't dismiss it with an airy "Pough!" The moment you do that, that thing is lost to you.

Every new work of art imbued with generic vitality is a challenge to fixed standards and established customs, and it cannot be approached through the usual avenues of preconceived notions of what is art. Its chief virtue lies in the fact that it opens up new roads, and the more it appears to flout these fixed standards and preconceived notions, the more surely is it deserving of study and critical attention, and "It is not the material of it but the mind behind it that invites critical interpretation," as Mr. W. C. Brownell remarks in his brilliant essay on "Criticism."

Here we have come to the crux of the whole matter: What are these "lawless radicals" driving at in their apparently chaotic paintings, in which the ordinary conceptions of form and color are ruthlessly discarded? Nothing less than a new form, based upon ancient primitive forms, that shall express with greater intensity the new feelings and emotions aroused in man by all the objects in the natural world—that is what they are searching for, and all modern art that is not dominated by the photographic vision is engaged in the same quest. Altogether new feelings and emotions have been expressed by these "new forms" derived through the conjunction of art with anthropology. For, despite the undeniable fact that these "new forms" find their origin in the art of primitive races, they none the less express through the reaction of these primitive forms upon the mind of civilized man something quite new and hitherto unknown in art.

These young modernists whose paintings so grievously offend popular opinion, are merely a part of a world-wide movement of spiritual and intellectual evolution that finds its analogies in all the arts: music, sculpture, literature and the drama are likewise affected.

Everywhere we find political, social and religious conflicts. No one

is satisfied with the stagnation of general conditions—the poor because they suffer, the middle class because they aspire, the rich because they feel their interests threatened and assailed. Everywhere is felt the terrific pressure of materialism, crushing out the spirit of man and thwarting his ideals.

The revolt against idealism brought about in the middle of the last century by the conquests of natural sciences resulted in a glorification of realism. The exponents of this realistic movement have been occupied one way or another with the task of presenting life and the things around us "as they really are." The attention has been focussed on a rigorously truthful rendering of external reality, until we have become surfeited with facts and wearied with tabulated reports and statistical epics that never for a moment took flight into the realm of ideals. And for a time humanity, nurtured in a false idealism, rebelled and would have none of this realism that represented things "as they really are," which was contrary to their most cherished ideas of things.

This new truth was called an ugly defiance of all the known canons of beauty, by which they really meant that these men refused to paint life according to saccharine formulas and schools of mincing romanticists. And with an air of finality that brooked no argument these recalcitrants boldly asserted that life had nothing whatever to do with art, anyway, and that those who persisted in mixing the two were no better than mountebanks, unworthy the attention of serious people. And the artist replied proudly and defiantly, "that if his work ran counter to the current conception of art, then those conceptions would have to change to conform to his art." They did, and they will again. Thus the pioneers of realism were regarded for many years, until slowly it began to dawn upon some of the more open-minded of their critics, that in this apparent ugliness there lay hidden a new beauty—the beauty of character—and the ugliness of truth gradually ceased to shock and offend the delicate sensibilities of the gentle votaries of beauty.

In fact, new sources of esthetic pleasure were discovered and enjoyed in this new element of character inherent in all truthfully presented reality, which, by the way, was in no wise different from that presented to the world some two hundred and fifty years earlier by Franz Hals, Rembrandt, Velasquez, and Goya, who were the real fountain heads of this back-to-nature movement that revived all modern art.

The inevitable consequence of the aforesaid return to nature was a perfect spawn of realistic painters and journalistic novelists, of whom Arnold Bennett is the arch type, each one trying to outdo the other in presenting things "as they really are." The movement has run its course and the wave of realism has reached its height, is breaking, and, obedient to the natural law of flux and reflux, the inevitable reaction has already set in.

With the rising revolt against materialism, significantly indicated in the readjustment of industrial conditions foreshadowed by frequent trust dissolutions, realism is receiving its death blow and individualism is asserting itself once more. And the new art which is arousing so much discord and opposition is an expression of this self-assertion, of this effort of the individual to emerge from the mass.

Everywhere one sees a growing dissatisfaction with material conditions, which has ameliorated man's physical well-being at the expense and neglect of his spiritual life. In their endeavor to escape the soul-crushing pressure of materialism more and more people are turning back to ancient beliefs, and old Hindu doctrines of complete detachment from the world find an ever-increasing number of votaries among the most practical men and women of this most practical and scientific age. While undoubtedly today science fills the place in the minds of the great mass of thinking people formerly occupied by religion, many men are discovering that their gigantic material successes do not contribute to serenity of soul, that they are left empty and bereft of something essential to their happiness, and they seek to fill up the void with all sorts of esoteric beliefs.

And now that we have been taught to see beauty even in the common realities of life, by a clearer understanding of its significance, perhaps we may be half way ready to pierce beneath the shell of facts and perceive the animating spirit of things, the real inwardness of life as opposed to that outward reality glorified by the realists. That is the prime aim of the new vision that is finding such a disturbing and disconcerting expression in all the arts.

In consequence of this reawakening of spirituality in man, which, as expressed in the new art, is really a higher state of intellectual consciousness, there has come about a renewed interest in philosophy; Nietzsche is in the air, and the voices of William James and Bergson are potent in the affairs of daily life. Novalis is being read once more, and Maeterlinck's mystic plays, once declared impracticable and unactable, are proving the most pragmatic successes. Debussy, Ravel and Bartók are performing interesting experiments in transmuting the established musical forms to a more subtle responsiveness to the half-suggested, half-expressed yearnings of modern man. In the plastic arts the same conflict, the same change is transpiring in response to these new conditions which the new vision imposes upon the artist.

For whatever else he may be, the artist is always a product of his time, and just as an increasing number of people are turning back to the ancient religions for solace and spiritual renewal, so the artist, sated with realism, is turning back to the art of a past time, to Cézanne and El Greco, and from them to the remote art of the primitive peoples, for inspiration and esthetic renewal. Therein lies the secret of what is strange and exotic in their work. In it is to be found the disturbing element that puzzles

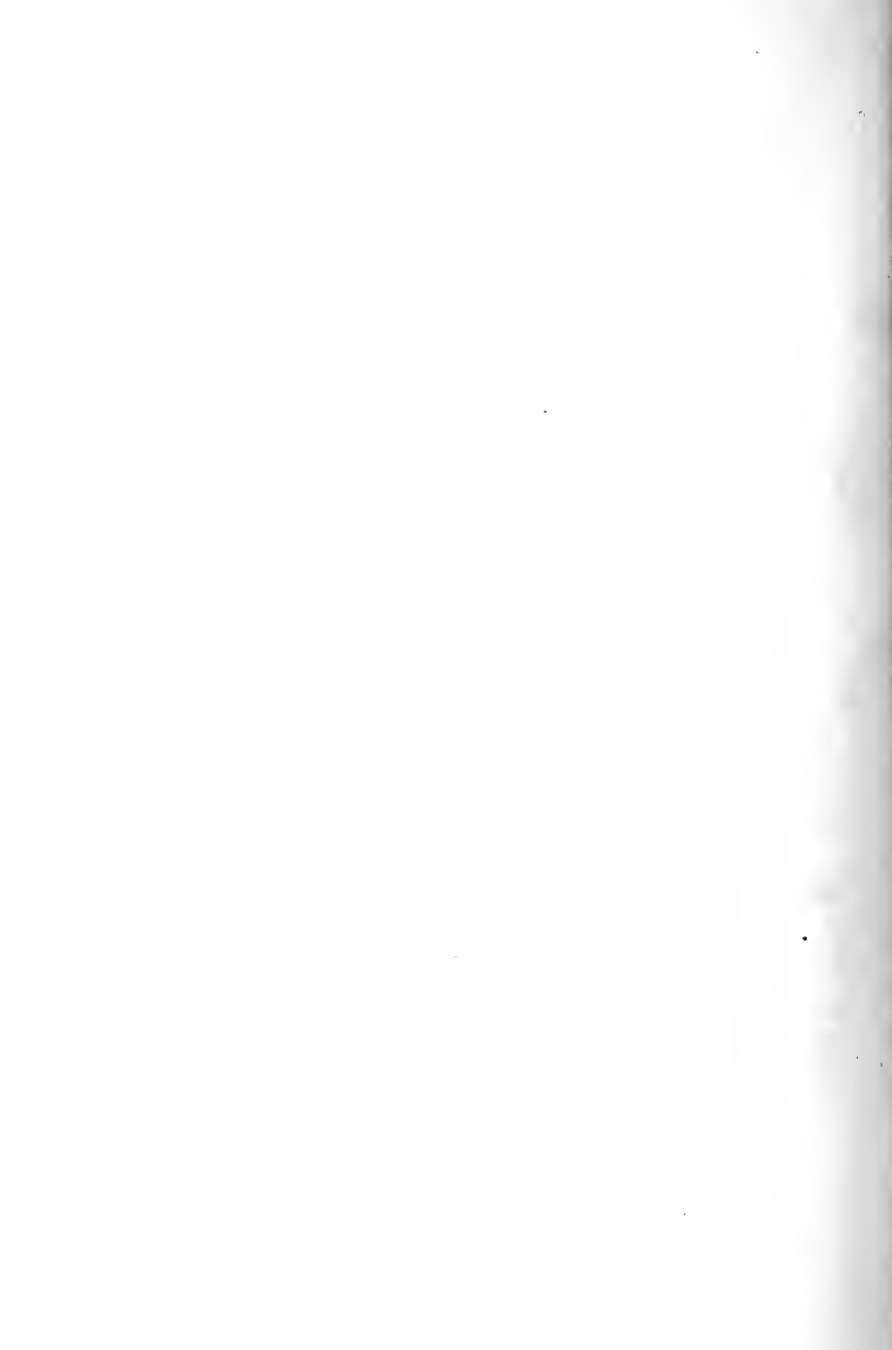
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critics and public alike, who are ignominiously left in the lurch for the want of some sort of a clew to its meaning. However, I am certain that this whole misunderstanding is primarily due to an ignorance of the causes underlying this movement of which the public has so far seen only the effects. Not realizing that the whole thing is an evolution and being ignorant of the generating elements it could hardly be expected of any one to understand the results. This will require a sympathetic and receptive attitude on the part of the public and long and patient study on the part of the critics who have presented them a unique opportunity to render a real public service by providing a clear, scientific analysis of the relations and ramifications of these unknown elements.

Within the limits of this brief post scriptum I can only indicate the general direction and intent of these new and disturbing forces in our present-day art. In the meantime I strongly urge the propriety of regarding as neither madman nor charlatan every man who puts forth a piece of work that runs counter to popular taste or popular understanding, and that the exercise of a little independent open-minded thinking on the matter would in itself be a source of pleasure and profit such as one experiences in the effort to unravel the enigmatic. Modern art, being more highly intellectualized than any previous art, especially demands this effort of thought as a concomitant of pleasurable enjoyment.

J. NILSEN LAURVIK.

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CATALOGUE OF THE DEPARTMENT OF FINE ARTS

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ADVISORY COMMITTEE FOR PENNSYLVANIA AND THE SOUTH ATLANTIC STATES

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DEPARTMENT OF FINE ARTS

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KEIICHIRO KOUME
H. SHUGIO

EDMUND C. TARBELL
J. ALDEN WEIR

†Member of Department Jury.

‡Secretary of Department Jury.

FOREWORD

There are in the Department of Fine Arts separate sections for each of the twelve foreign nations officially represented in the Department, an United States Section and an International Section.

In the International Section are shown works by artists of foreign nations not represented by Commissioners of Fine Arts or by National Committees. The International Section occupies Gallery One Hundred and Eight (in the Palace of Fine Arts) and Galleries One Hundred and Twenty-one to One Hundred and Forty-three (in the Annex).

The Comparative Loan Collection comprises a selection of especially interesting works from institutions and private collections arranged for the purpose of outlining historically the derivation of the technical methods of contemporary artists. The Loan Collection is found in Galleries Sixty-one, Sixty-two, Sixty-three, Ninety-one and Ninety-two (Palace of Fine Arts).

The United States Historical Section presents the development of painting and sculpture in this country. Galleries Fifty-eight, Fifty-nine, Sixty and Sixty-four (Palace of Fine Arts) contain this section.

A collection of photographs of mural paintings and sculpture, the works themselves being for various reasons unavailable for exhibition, is installed in Gallery Twenty-seven and on the B wall of Gallery Twenty-eight.



THE STRIKE. By *Osao Watanabe*

JAPANESE SECTION

H. YAMAWAKI
Commissioner General

H. SHUGIO
Commissioner of Fine Arts

N. ONUMA
Secretary

GALLERIES ONE TO TEN

OIL PAINTINGS AND WATER COLORS

SHODO HIRATA: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.

1. Voices of Little Birds.

YOSHINE MORIMURA AICHI

Awarded Gold Medal: P. P. I. E., 1915.

2. Festival of Nara.

HOKO MURAKAMI: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.

3. Mulberry and Cocoon.

TESSHU OKAJIMA: TOKYO

Awarded Gold Medal: P. P. I. E., 1915.

4. Early Summer Day.

SHUNKI TAMAYA: KYOTO

Awarded Silver Medal: P. P. I. E., 1915.

5. The Zephyr.

KEISUI ITO: OSAKA

Awarded Medal of Honor: P. P. I. E., 1915.

6. Sailing Boats.

KASHU KIKUCHI: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.

7. Scarlet Leaves.

TAISEI, MINAKAMI: FUKUOKA

Awarded Gold Medal: P. P. I. E., 1915.

8. Flower of Ryukyu.

BANRI MITSUI: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.

9. Spring-Time in the Palace Garden.

BUNTO HAYASHI: KYOTO

Awarded Gold Medal: P. P. I. E., 1915.

10. The Woodcutters.

SESSO OKADA: OSAKA

Awarded Silver Medal: P. P. I. E., 1915.

11. Morning in Shuri (Ryukyu).

12. Evening: Nawa Harbor (Ryukyu).

SHOYEN IKEDA: TOKYO

Awarded Medal of Honor: P. P. I. E., 1915.

13. The Intermission.

TEIUN TOSHIMA: OSAKA

Awarded Silver Medal: P. P. I. E., 1915.

14. Before the Sunrise.

RANSHU DAN: TOKYO

Awarded Medal of Honor: P. P. I. E., 1915.

15. Moving Clouds.

TOYEN OKA: KYOTO

Awarded Silver Medal: P. P. I. E., 1915.

16. Summer Midday.

BANYOH SHIBATA: KYOTO

Awarded Silver Medal: P. P. I. E., 1915.

17. In the Field.

KANGAI TAKAKURA: KYOTO

Awarded Gold Medal: P. P. I. E., 1915.

18. Spring on the Kamo River (Kyoto).

TOMOTO KOBORI: TOKYO

Awarded Medal of Honor: P. P. I. E., 1915.

19. Masatsura Kusunoki Rescuing His Drowning Foes.

KOGYO TSUKIOKA: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.

20. Horse Fair at Kiso.

TOHO HIROSE: TOKYO

Awarded Medal of Honor: P. P. I. E., 1915.

21. Spring Rain.

OSHU NISHI: KYOTO

Awarded Bronze Medal: P. P. I. E., 1915.

22. Praying for Luck.

HOSUI OKAMOTO: KYOTO

Awarded Gold Medal: P. P. I. E., 1915.

23. Twilight.

KIJIRO OTTA: KYOTO

Awarded Bronze Medal: P. P. I. E., 1915.

24. A Nurse.

GENTARO KOITO: TOKYO

Honorable Mention: P. P. I. E., 1915.

25. A Cloudy Day.

BANKA MARUYAMA: TOKYO

Awarded Bronze Medal: P. P. I. E., 1915.

26. Saigo Harbor of Oki.

HAKUTEI ISHII: TOKYO

Awarded Bronze Medal: P. P. I. E., 1915.

27. A Shower.

HISASHI TSUJI: TOKYO

Awarded Bronze Medal: P. P. I. E., 1915.

28. Early Autumn.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

IKUNOSUKE SHIRATAKI: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.

29. Portrait of Mr. Y. Nomura.

KUNISHIRO MITSUTANI: TOKYO

30. A Fisherman's Home.

EISAKU WADA: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.

31. On the Seashore.

HIROMITSU NAKAZAWA: TOKYO

Awarded Bronze Medal: P. P. I. E., 1915.

32. Dim Light.

KATSUMI MIYAKE: TOKYO

Awarded Bronze Medal: P. P. I. E., 1915.

33. Afternoon at Haneda.

HIROSHI YOSHIDA: TOKYO

34. A Creek.

HACHIRO NAKAGAWA: TOKYO

Awarded Gold Medal: P. P. I. E., 1915.

35. Summer Morning in the Inland Sea.

MORINOSUKE YAMAMOTO: TOKYO

36. Kiokuho. (Sea Shore.)

TORAJI ISHIKAWA: TOKYO

Awarded Bronze Medal: P. P. I. E., 1915.

37. Grapes.

FUSETSU NAKAMURA: TOKYO

38. Rakan (A Disciple of Buddha).

TAKEJI FUJISHIMA: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.

39. Femme Pensive.

NAOHIKO AIDA: TOKYO

Awarded Bronze Medal: P. P. I. E., 1915.

40. Storehouse on Water Front.

SCULPTURES

CHOUN YAMAZAKI: TOKYO

Awarded Gold Medal: P. P. I. E., 1915.

41. Tribute to a Dead Classmate (Wood).

42. The Broken Branches (Wood).

UNKAI YONEHARA: TOKYO

43. Sowing (Wood).

UZAN SHIRAI: TOKYO

44. Gama Sennin (A Chinese Hermit)
Bronze.

HOMEI YOSHIDA: TOKYO

Awarded Gold Medal: P. P. I. E., 1915.

45. Filial Son (Wood).

ICHIGA NUMATA and NOBUO TSUDA: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.

46. Manzai (Bronze).

IKKA TASHIMA: TOKYO

Honorable Mention: P. P. I. E., 1915.

47. Goats (Bronze).

HOMEI YOSHIDA: TOKYO

Awarded Gold Medal: P. P. I. E., 1915.

48. A Boy with Mantle (Wood).

BUNSHIN YASUDA

Awarded Silver Medal: P. P. I. E., 1915.

49. "Uraraka" (Ivory).

HODO TOMIOKA: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.

50. Rest (Ivory).

HOMEI YOSHIDA: TOKYO

Awarded Gold Medal: P. P. I. E., 1915.

51. Old Man with Rabbit (Ivory).

MITSUKASU SANO: TOKYO

Awarded Bronze Medal: P. P. I. E., 1915.

52. The Smokers (Ivory).

SHOKICHI HATA: TOKYO

Honorable Mention: P. P. I. E., 1915.

53. Portrait of Count Okuma (Bronze).

54. Hagoromo (Silver Medal).

KOGAN TOBARI: TOKYO

55. A Woman (Plaster).

56. A Woman Juggler (Bronze).

HOMEI YOSHIDA: TOKYO

Awarded Gold Medal: P. P. I. E., 1915.

57. Arayori: A Peasant Woman (Wood).

OSAO WATANABE: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.

58. The Strike (Plaster).

YUHACHI IKEDA: TOKYO

59. Horse Eating Hay (Bronze).

CHOSHUN MATSUO: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.

60. Wadatsumi Girls (Wood).

61. Inspiration (Wood).

KUNIYO KAWAKAMI: TOKYO

62. Spade (Wood).

SEIBO KITAMURA: TOKYO

Honorable Mention: P. P. I. E., 1915.

63. Hopeless Love (Plaster).

SHIGEO KAWASAKI: TOKYO

64. Deep Water (Plaster).

UICHIRO OGURA: TOKYO

65. A Rich Harvest (Plaster).

HOMEI YOSHIDA: TOKYO

Awarded Gold Medal: P. P. I. E., 1915.

66. Child (Wood).

METAL WORKS

MASATADA OHTA: TOKYO

Awarded Bronze Medal: P. P. I. E., 1915.

67. Silver Box: Design Autumn Hedge
Grass.

MASACHIKA OTA: TOKYO

Awarded Bronze Medal: P. P. I. E., 1915.

68. Silver Box: Design, a Tower in Mist.

SADAJIRO AMETANI: TOKYO

Honorable Mention: P. P. I. E., 1915.

69. Copper Relief God of Thunder.



HAMMERED
IRON
ORNAMENTS.
*By Chozaburo
Yamada*

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

IKUNOSUKE SHIRATAKI: TOKYO
Awarded Silver Medal: P. P. I. E., 1915.
 29. Portrait of Mr. Y. Nomura.

KUNISHIRO MITSUTANI: TOKYO
 30. A Fisherman's Home.

EISAKU WADA: TOKYO
Awarded Silver Medal: P. P. I. E., 1915.
 31. On the Seashore.

HIROMITSU NAKAZAWA: TOKYO
Awarded Bronze Medal: P. P. I. E., 1915.
 32. Dim Light.

KATSUMI MIYAKE: TOKYO
Awarded Bronze Medal: P. P. I. E., 1915.
 33. Afternoon at Haneda.

HIROSHI YOSHIDA: TOKYO
 34. A Creek.

HACHIRO NAKAGAWA: TOKYO
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 35. Summer Morning in the Inland Sea.

MORINOSUKE YAMAMOTO: TOKYO
 36. Kiokuho. (Sea Shore.)

TORAJI ISHIKAWA: TOKYO
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TAKEJI FUJISHIMA: TOKYO
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SCULPTURES

CHOUN YAMAZAKI: TOKYO
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 42. The Broken Branches (Wood).

UNKAI YONEHARA: TOKYO
 43. Sowing (Wood).

UZAN SHIRAI: TOKYO
 44. Gama Sennin (A Chinese Hermit)
 Bronze.

HOMEI YOSHIDA: TOKYO
Awarded Gold Medal: P. P. I. E., 1915.
 45. Filial Son (Wood).

ICHIGA NUMATA and NOBUO TSUDA:
 TOKYO
Awarded Silver Medal: P. P. I. E., 1915.
 46. Manzai (Bronze).

IKKA TASHIMA: TOKYO
Honorable Mention: P. P. I. E., 1915.
 47. Goats (Bronze).

HOMEI YOSHIDA: TOKYO
Awarded Gold Medal: P. P. I. E., 1915.
 48. A Boy with Mantle (Wood).

BUNSHIN YASUDA
Awarded Silver Medal: P. P. I. E., 1915.
 49. "Ururaka" (Ivory).

HODO TOMIOKA: TOKYO
Awarded Silver Medal: P. P. I. E., 1915.
 50. Rest (Ivory).

HOMEI YOSHIDA: TOKYO
Awarded Gold Medal: P. P. I. E., 1915.
 51. Old Man with Rabb (Ivory).

MITSUKASU SANO: TOKYO
Awarded Bronze Medal: P. P. I. E., 1915.
 52. The Smokers (Ivory)

SHOKICHI HATA: TOKYO
Honorable Mention: P. P. I. E., 1915.
 53. Portrait of Count Oama (Bronze).
 54. Hagoromo (Silver Metal).

KOGAN TOBARI: TOKYO
 55. A Woman (Plaster)
 56. A Woman Juggler (ronze).

HOMEI YOSHIDA: TOKYO
Awarded Gold Medal: P. P. I. E., 1915.
 57. Arayori: A Peasant Woman (Wood).

OSAO WATANABE: TOKYO
Awarded Silver Medal: P. P. I. E., 1915.
 58. The Strike (Plaster)

YUHACHI IKEDA: TOKYO
 59. Horse Eating Hay (Bronze).

CHOSHUN MATSUO: TOKYO
Awarded Silver Medal: P. P. I. E., 1915.
 60. Wadatsumi Girls (Wood).
 61. Inspiration (Wood)

KUNIYO KAWAKAMI: TOKYO
 62. Spade (Wood).

SEIBO KITAMURA: TOKYO
Honorable Mention: P. P. I. E., 1915.
 63. Hopeless Love (Plaster).

SHIGEO KAWASAKI: TOKYO
 64. Deep Water (Plaster).

UICHIRO OGURA: TOKYO
 65. A Rich Harvest (Plaster).

HOMEI YOSHIDA: TOKYO
Awarded Gold Medal: P. P. I. E., 1915.
 66. Child (Wood).

METAL WORKS

MASATADA OHTA: TOKYO
Awarded Bronze Medal: P. P. I. E., 1915.
 67. Silver Box: Design Autumn Hedge
 Grass.

MASACHIKA OTA: TOKYO
Awarded Bronze Medal: P. P. I. E., 1915.
 68. Silver Box: Design Tower in Mist.

SADAJIRO AMETANI: TOKYO
Honorable Mention: P. P. I. E., 1915.
 69. Copper Relief God of Thunder.



HAMMERED
IRON
ORNAMENTS.
By Chosaburo
Yamada

JAPANESE SECTION

SHIRYU KAWANISHI: TOKYO

Awarded Bronze Medal: P. P. I. E., 1915.
70. Bronze Vase: Design Carps.

MITSUNAGA TOYOKAWA: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.
71. Silver Box: Design Country Spring.

TATSUOKI NOGAMI: TOKYO

Awarded Bronze Medal: P. P. I. E., 1915.
72. Bronze Ornament: Three Turtles.

ICHIYU MIYACHI: TOKYO

Awarded Gold Medal: P. P. I. E., 1915.
73. Damask Picture: Carps.

CHOZABURO YAMADA: ISHIKAWA

Awarded Grand Prize, P. P. I. E., 1915.
74. Iron Ornament: A Devil (Hammer Work).
75. Iron Ornament: A Puppy (Hammer Work).

LACQUER

HIKOBEL NISHIMURA: KYOTO

Awarded Gold Medal: P. P. I. E., 1915.
76. Screen: Willow and White Stork.
77. Necktie Box: Maple of Ogura.
78. Lacquer Plaque: Carps.

KOZAN KATO: TOKYO

Awarded Gold Medal: P. P. I. E., 1915.
79. Shelf: Design Pine, Bamboo, Plum.
80. Box: Design Hydrangea.
81. Box: Design Waves.
82. Box: Design Butterfly.

JITOKU AKADZUKA: TOKYO

Awarded Medal of Honor: P. P. I. E., 1915.
83. Box: Design Water Lily.

DAIJIRO INOUE: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.
84. Box: Design Peony.

TAMARO IWATAKI: TOKYO

Awarded Bronze Medal: P. P. I. E., 1915.
85. Box: Design Evergreen.

MASANORI OGAKI: ISHIKAWA

Awarded Gold Medal: P. P. I. E., 1915.
86. Letter Box: Design Snow Scene.

KOFU TOSHIMA: KYOTO

Awarded Silver Medal: P. P. I. E., 1915.
87. Paper and Writing Box: Design Tempio.

BOKUKO ANDO: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.
88. Ornament Rooster.

HIDEO KIMURA: KYOTO

Awarded Bronze Medal: P. P. I. E., 1915.
89. Box: Design Oak Leaves.
90. Tray: Design Waves.

TAKAYASU SASAKI: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.
91. Tray: Design Battle of Yashima.

SHOKA TSUJIMURA: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.
92. Cigarette Box: Design Tree.

WOOD, BAMBOO AND OTHER MEDIA

SHINJIRO MATSUKANE: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.
93. Screen: Design Helmet (Leather Inlaid).
94. Cigarette Box: Design Elephant.

TATSUKICHI FUJII: TOKYO

Awarded Bronze Medal: P. P. I. E., 1915.
95. Screen: Design Tree (Carved and Inlaid).

KOZAN HOSAKA: TOKYO

Awarded Bronze Medal: P. P. I. E., 1915.
96. Paper Knife: Design Insect.
97. Paper Knife: Design Bird.
98. Paper Knife: Design Sea Weed.
99. Paper Knife: Design Fruit.

CHO YUI: TOKYO

Awarded Silver Medal: P. P. I. E., 1915.
100. Screen: Plum Flower (Wood Inlaid).
101. Screen: Twelve Months (Wood Inlaid).
102. Screen: Hen (Wood Inlaid).
103. Picture: Grape Vine (Wood Inlaid).
104. Picture: Turkeys (Wood Inlaid).

POTTERY, PORCELAIN AND CLOISONNE

KOZAN MIYAGAWA: YOKOHAMA

Awarded Grand Prize, P. P. I. E., 1915.
105. Porcelain Vase: Design Peony.
106. Porcelain Vase: Design Mountain Scene.
107. Porcelain Vase: Design Mountain Scene.
108. Porcelain Incense Burner: Design Phoenix.
109. Pottery Incense Burner: Design Pheasant.
110. Porcelain Vase.

HAZAN ITAYA: TOKYO

Awarded Gold Medal: P. P. I. E., 1915.
111. Porcelain Vase: Design Birds and Fruit.
112. Porcelain Vase: Design Peacock.
113. Porcelain Vase: Design Bamboo Leaves.

TOMOTARO KATO: TOKYO

Awarded Gold Medal: P. P. I. E., 1915.
114. Porcelain Vase: Design the famous Scene of Omi.
115. Porcelain Vase: Design Waves and Dragon.

EIZAYEMON FUKAGAWA: SAGA

Awarded Gold Medal: P. P. I. E., 1915.
116. Porcelain Vase: Dragon and Clouds.
117. Porcelain Vase: Dragon and Clouds.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

TOKUMATSU TAKASHIMA: AICHI

- Awarded Bronze Medal: P. P. I. E., 1915.*
118. Porcelain Vase: Design of Plant.

YOSHITARO HAYAKAWA: AICHI

- Awarded Gold Medal: P. P. I. E., 1915.*
119. Incense Burner: Cloisonne.

JUJI ANDO: TOYKO

120. Cloisonne Vase: A pair.

YOSHITARO HAYAKAWA: AICHI

- Awarded Gold Medal: P. P. I. E., 1915.*
121. Cloisonne Vase: Phoenix (a pair).
122. Box: Silver Cloisonne: Gold Fish.

SOSUKE NAMIKAWA: TOKYO

- Awarded Medal of Honor: P. P. I. E., 1915.*
123. Cloisonne Vase: Pomegranate (a pair).
124. Cloisonne Screen: Fish and Wagtail.

SHIBATARO KAWADE: AICHI

- Awarded Gold Medal: P. P. I. E., 1915.*
125. Vase: A pair, Cloisonne: Plum.

SHUTO NAKAMURA: ISHIKAWA

- Awarded Silver Medal: P. P. I. E., 1915.*
126. Porcelain Vase: Phoenix and Plant.

SOBEI KINKOZAN: KYOTO

- Awarded Gold Medal: P. P. I. E., 1915.*
127. Pottery Vase: Flower and Bird.
128. Pottery Vase: Plant.
129. Pottery Vase: Phoenix and Tree.
130. Pottery Vase: Flower.
131. Curved Pottery Vase: Scenery.

YOHEI SEIFU

- Awarded Medal of Honor: P. P. I. E., 1915.*
132. Porcelain Vase: Chysanthemum.
133. Porcelain Vase: Cherry.
134. Porcelain Vase: Chrysanthemum.
135. Porcelain Incense Burner: Four Saints.
136. Porcelain Vase: Hydrangea.

ROKUBEI SHIMIZU: KYOTO

- Awarded Silver Medal: P. P. I. E., 1915.*
137. Pottery Vase: Flower.

MAIZAN YABU: OSAKA

- Awarded Gold Medal: P. P. I. E., 1915.*
138. Pottery Bowl: Peony.
139. Pottery Bowl: Procession of Daimio.
140. Pottery Vase: Cherry.
141. Pottery Incense Box: Bamboo.
142. Pottery Incense Box: Phoenix and Paulownia.
143. Pottery Incense Box: Trees.

TOZAN ITO: KYOTO

- Awarded Silver Medal: P. P. I. E., 1915.*
144. Pottery Vase: Design of Plant.

DYED FABRICS AND EMBROIDERIES

SEIZABURO KAJIMOTO: KYOTO

- Awarded Medal of Honor: P. P. I. E., 1915.*
145. Screen: Embroidered: Ocean Waves.

TAKEZO OKAWA: KYOTO

- Awarded Silver Medal: P. P. I. E., 1915.*
146. Screen: Embroidered: Iris and Heron.

GIZO SHIBATA: KYOTO

- Awarded Bronze Medal: P. P. I. E., 1915.*
147. Screen: Embroidered: Seagulls.

ROKO SAKAKIBARA and MATSUKICHI ASADA: KYOTO

- Awarded Silver Medal: P. P. I. E., 1915.*
148. Picture: Dyed Cut Velvet. Autumn Scene.

JINBEI KAWASHIMA: KYOTO

- Awarded Grand Prize: P. P. I. E., 1915.*
149. Costume for NO Dance.
150. Tapestry: Design of Flower.

YOZO NAGARA and KIYOSHI HASHIO: KYOTO

- Awarded Gold Medal: P. P. I. E., 1915.*
151. Screen: Embroidered: Lion.

CHOKUREI HAMAMURA: KYOTO

- Awarded Gold Medal: P. P. I. E., 1915.*
152. Wall Hanging: Cut Velvet: Fuji Mountain.

GOUN NAMIKAWA and TORAKICHI NARITA: KYOTO

- Awarded Gold Medal: P. P. I. E., 1915.*
153. Screen Embroidered: Pheasant.

SENREI ICHIKI and YONEZO KITANI: KYOTO

- Awarded Silver Medal: P. P. I. E., 1915.*
154. Screen: Embroidered: Crane and Pine.

SAIJI KOBAYASHI: KYOTO

- Awarded Gold Medal: P. P. I. E., 1915.*
155. Screen: Embroidered: Reed and Wild Ducks.

SEIFU TSUDA: TOKYO

- Honorable Mention: P. P. I. E., 1915.*
156. Cushions: Embroidered: Design of Carnations.

PRINTS

YETSUTARO YOSHIDA: TOKYO

- Awarded Bronze Medal: P. P. I. E., 1915.*
157. Persimmon and Net (wood-block printing).

SHIRO MAKINO: TOKYO

- Awarded Bronze Medal: P. P. I. E., 1915.*
158. Boat in Snow (wood-block printing).

BONKOTSU IGAMI: TOKYO

159. Madrid (wood-block printing).
160. Ground of Yushima Shrine (wood-block printing).

NAOSABURO YAMADA: KYOTO

161. A Horse (wood-block printing).

DESIGN

KOHO GOTO: TOKYO

- Awarded Bronze Medal: P. P. I. E., 1915.*
162. Design for Screen: Boat in Reed.



PORCELAIN VASE. *By Kozan Miyagawa*

JAPANESE SECTION

TAKEZO HAYASHI: TOKYO

Honorable Mention: P. P. I. E., 1915.

163. Design for dishes, three in set: Asuka style.

SADAKICHI JUNICHO: TOYAMA

Awarded Bronze Medal: P. P. I. E., 1915.

164. Design for Shelf: Tempio style

165. Design for Cake Bowl: Animal: Bird and Plant.

MOTOKICHI TERADA: TOKYO

Honorable Mention: P. P. I. E., 1915.

166. Design for Vase: After the Tempio period design.

KAKUYEI ABE: TOKYO

167. Design for Fire Screen: A Court Lady.

KOJIRO IBUKI: TOKYO

Honorable Mention: P. P. I. E., 1915.

168. Design for Dish: Pine Tree.

SEIICHIRO SAWADA: KYOTO

Awarded Silver Medal: P. P. I. E., 1915.

169. Design for Vases: Cherry and Citron Trees.

RETROSPECTIVE WORKS

PAINTINGS

GYOKUSHO KAWABATA (1838-1912)

170. Group of Monkeys (Kakemono).

Lent by Imperial Household.

MITATE KAWABE

171. Battle Scene of Yoshiaki Nitta (Kakemono).

Lent by Imperial Household.

YUKOKU NOGUCHI (1825-1898).

172. Pine Tree (Kakemono).

Lent by Imperial Household.

CHOKUNYU TANOMURA

173. Landscape (Kakemono).

Lent by Imperial Household.

KWAMPO ARAKI (1831-1915).

174. Peacock (Kakemono).

Lent by Imperial Household.

MOTONOBU KANO (1476-1559).

175. Buddha, Flowers and Birds (Kakemono; three in set).

Lent by Imperial Museum, Tokyo.

NICHOKUAN SOGA (about 1600)

176. Hawk: Screen.

Lent by Imperial Museum, Tokyo.

SOTATSU TAWARAYA (about 1630)

177. Bamboo and Plum (Kakemono: a pair).

Lent by Imperial Museum, Tokyo.

KAIHOKU YUSETSU (about 1630)

178. Landscape: (Kakemono: a pair).

Lent by Imperial Museum, Tokyo.

MITSUNARI TOSA (1646-1710). MITSU-

OKI TOSA (1617-1691).

179. Quails (Kakemono).

Lent by Imperial Museum, Tokyo.

TSUNENOBU KANO (1636-1713)

180. Dragon (Kakemono).

Lent by Imperial Museum, Tokyo.

GANTAI (1784-1865)

181. Reed and Ducks.

Lent by Imperial Museum, Tokyo.

GAHO HASHIMOTO (1835-1908)

182. Cat in Bamboo Thicket.

Lent by Imperial Museum, Tokyo.

INEN KITAGAWA (about 1630)

183. Flower Screen.

Lent by Imperial Museum, Tokyo.

MATABEI IWASA (1578-1650)

184. Court Lady: Screen.

Lent by Imperial Museum, Tokyo.

MORONOBU HISHIKAWA (1638-1714)

185. Woman (Kakemono).

Lent by Imperial Museum, Tokyo.

MASANOBU OKUMURA (1690-1768)

186. Mountain House of Ogura (Kakemono).

Lent by Imperial Museum, Tokyo.

KAIGETSUDO (about 1710)

187. Ukiyoe.

Lent by Imperial Museum, Tokyo.

KATSUNOFU BAIYUKEN (about 1710)

188. Ukiyoe.

Lent by Imperial Museum, Tokyo.

ANCHI CHOYODO (about 1710)

189. Ukiyoe.

Lent by Imperial Museum, Tokyo.

UNKNOWN (Nara Period: 708-781).

190. Kichijoten (Copy: The original is at Yakushiji).

Lent by Imperial Museum, Tokyo.

UNKNOWN (985-1068).

191. Resurrection of Buddha: Copy: The original is at Chohoji.

Lent by Imperial Museum, Tokyo.

SESSHU (1420-1506)

192. Scenes of Four Seasons (Copy).

Lent by Imperial Museum, Tokyo.

SHUBUN (about 1400)

193. Landscape Screen: (Copy).

Lent by Imperial Museum, Tokyo.

KOHO HONAMI (about 1680)

194. Wistaria, Peony, Maple. (Copy: Three in set).

Lent by Imperial Museum, Tokyo.

OKYO MARUYAMA (1733-1795).

195. Hozu River Screen: (Copy).

Lent by Imperial Museum, Tokyo.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

EITOKU KANO (1543-1590)

196. Pine and Eagle (Screen: a pair).

Lent by Tokyo Fine Art School.

TOKO KURODA (about 1800)

197. Group of Carps Screen. A pair.

Lent by Tokyo Fine Art School.

SESSON (1420-1506)

198. Tiger and Bamboo.

Lent by Tokyo Fine Art School.

TANNYU KANO (1602-1674)

199. Birds.

Lent by Tokyo Fine Art School.

OKYO MARUYAMA (1733-1795)

200. Bamboo and Rooster.

Lent by Tokyo Fine Art School.

SHUNSHO KATSUKAWA (1726-1792)

201. A Woman.

Lent by Tokyo Fine Art School.

SHOHAKU SOGA (1729-1783)

202. A Ghost under Willow Screen.

Lent by Tokyo Fine Art School.

TSUNENOBU KANO (1636-1713)

203. White Hawk.

Lent by Tokyo Fine Art School.

KAGEI TATEBAYASHI (about 1750)

204. Flowers.

Lent by Tokyo Fine Art School.

SANSETSU KANO (1688-1751)

205. Scenery Screen: a pair.

Lent by Viscount Kencho Suyematsu.

TOYEKI (about 1620)

206. Scenery Screen: A pair.

Lent by Viscount Kentaro Kaneko.

JAKUCHU ITO (1715-1800)

207. Pine and Peacock (Copy).

Lent by Jimbei Kawashima.

208. A Group of Insects (Copy).

Lent by Jimbei Kawashima.

209. Flower of Lotus (Copy).

Lent by Jimbei Kawashima.

210. A Group of Shells (Copy).

Lent by Jimbei Kawashima.

211. A Group of Fishes (Copy).

Lent by Jimbei Kawashima.

212. Mandarin Ducks (Copy).

Lent by Jimbei Kawashima.

213. A Group of Roosters (Copy).

Lent by Jimbei Kawashima.

214. Pine and Phoenix (Copy).

Lent by Jimbei Kawashima.

SCULPTURE

TOIN MORIKAWA

216. Ornament: Kanjiogaku: Wood.

Lent by the Imperial Household.

217. Tentoki: Wooden Lantern by Koben (Copy).

Lent by Imperial Museum, Tokyo.

218. Ryutoki: Wooden Lantern by Koben (Copy).

Lent by Imperial Museum, Tokyo.

219. Three Gigaku Masks.

Lent by Imperial Museum, Tokyo.

220. Three "No" Drama Masks.

Lent by Imperial Museum, Tokyo.

METAL WORK

SHUKYO TSUKADA

221. Silver Vase: Design Horai Mountain.

Lent by the Imperial Household.

ICHIGA NUMADA AND KOMAKICHI HIRATSUKA

222. Bronze Ornament: Fighting Soldier.

Lent by the Imperial Household.

BISEI UNNO

223. Silver Ornament: A Mountain Archer.

Lent by the Imperial Household.

EISHO KUROKAWA AND ICHIYA SEKIGUCHI

224. Incense Burner.

Lent by the Imperial Household.

KATSUYOSHI SHOAMI

225. Incense Box: Design of Bamboo, Pine,

Plum (metal).

Lent by the Imperial Household.

YUKIYASU NAMINOHIRA

226. Sword.

Lent by the Imperial Household.

YOSHIHIRO SAGAMINOKUNI

227. Short Sword.

Lent by the Imperial Household.

LACQUER

ARTIST UNKNOWN

228. Stand: (Tsuishu Carved Red Lacquer).

Lent by the Imperial Household.

ARTIST UNKNOWN

229. Writing Box: Design of Chrysanthemum and Iris.

Lent by the Imperial Household.

ARTIST UNKNOWN

230. Hand Box Called "Katawaguruma"

(Copy).

Lent by Imperial Museum, Tokyo.

ARTIST UNKNOWN

231. Paper Box: Design of Hedge and Chrysanthemum.

Lent by Imperial Museum, Tokyo.

ARTIST UNKNOWN

232. Writing Box: Design Deer and Autumn Grass.

Lent by Imperial Museum, Tokyo.



SPRING RAIN. *By Toho Hirose*

JAPANESE SECTION

ARTIST UNKNOWN

233. Writing Box: Design Cherry.
Lent by Imperial Museum, Tokyo.

ARTIST UNKNOWN

234. Sutra Case: Enryakuji (Copy).
Lent by Imperial Museum, Tokyo.

ARTIST UNKNOWN

235. Rosary Box; Ninnaji (Copy).
Lent by Imperial Museum, Tokyo.

ARTIST UNKNOWN

236. Table: Design of Plant: Todaiji (Copy).
Lent by Imperial Museum, Tokyo.

ARTIST UNKNOWN

237. Saddle: Design of Dancing and Music.
Lent by Imperial Museum, Tokyo.

VARIOUS ARTISTS

238. Forty-five Inros:
Lent by Baron Morimasa Takei.
A. Medicine Cases.
B. Two Inro Cases.
C. Two Inro Stands.

WOOD WORK

239. Cabinet: (Mulberry tree) with the following contents and accessories:
Lent by the Imperial Household.
A. 1 Album of Paintings.
B. 1 Carved Ivory Paper-Weight: (Deer) by Komei Ishikawa.
C. 2 Ornaments: Wooden figures, Colored, by Koun Takamura and Kiuchi Takeuchi.
D. 1 Incense Burner, cherry design by Yohei Seifu.
E. 1 Incense Box, Cloisonne, Butterfly design, by Sosuke Namikawa.

- F. 1 Incense Tray, Lacquer, by Ichō Kawanobe.

- G. 3 Seals, Copper, by Chokichi Suzuki and Keisho Nakai.

- H. 1 Seal Cabinet, Silver Inlaid, Peony design, by Shomin Unno.

- I. 1 Ink Box, Dragon design, by Kozan Miyagawa.

- J. 1 Writing Box, Pine and Waves, Inlaid Birds, by Shosai Shirayama and Katsuhiro Kagawa.

- K. 2 Knives decorated with cloisonne, by Seishi Namikawa.

CLOISONNE AND PORCELAIN

RYUZAN ISHINO

240. Porcelain Vase: Decoration Pine and Fish.

Lent by the Imperial Household.

241. Porcelain Vase: Decoration Pine and Rising Sun.

Lent by the Imperial Household.

TOJI KATO

242. Porcelain Vase: Decoration Corn.

Lent by the Imperial Household.

JUJI ANDO

243. Cloisonne Vase: A pair: Decoration Chickens.

Lent by the Imperial Household.

EMBROIDERIES AND DYED FABRICS

ARTIST UNKNOWN

- Lent by Marquis Toshinari Mayeda.

244. A set of "No Dancing Costume." Consisting of

A. 1 Kara-Ori.

B. 1 Atsuta Kimono.

C. 1 Nuihaku.

D. 1 Happi.

E. 1 Hankire.

FRENCH SECTION

The exhibits in the French Section were not in competition for awards.

ALBERT TIRMAN
Commissioner General.

JEAN GUIFFREY
Commissioner of Fine Arts.

GALLERIES ELEVEN TO EIGHTEEN

PAINTINGS

- | | |
|---|---|
| ADAN, LOUIS-ÉMILE
230. Holy Family. | BERTEAUX, HIPPOLYTE
252. Goats Waiting to be Milked.
253. The Wild Coast. |
| ADLER, JULES
231. Christmas in the Faubourg. | BESNARD, ALBERT
254. Woman Sleeping.
255. The Gypsy. |
| AGACHE, ALFRED-PIERRE
232. The Sword. | BLANCHE, JACQUES-ÉMILE
256. Madame Ida Rubinstein as Sheher-
azade. |
| AGUTTE, GEORGETTE
233. My Garden in Spring: From the
Studio. | 257. Nijinski in the Ballet: The Feast. |
| 234. Lake Campfer: Winter. | BOMPARD, MAURICE
258. Persian Pottery. |
| AMAN-JEAN, EDMOND
235. Woman with a Carnation. | BONNARD, PIERRE
259. Dining Room in the Country. |
| 236. Portrait of a Woman. | BONNETON, GERMAN-EUGÈNE
260. Tanneries on the Banks of the Bièvre. |
| ANDRÉ, ALBERT
237. Tulips and Iris.
238. The Old Castle. | GUILLAUME-ROGER
261. Snow Scene: Rue Clovis, Paris. |
| AUBURTIN, J. FRANCIS
238A. The Swan.
239. Landscape. | BOULARD, ÉMILE
262. The Hay Stacks. |
| AVY, JOSEPH-MARIUS
240. The Last Pin.
241. Fruit. | BOUTET DE MONVEL, BERNARD
263. The Village.
264. The Little Town. |
| BAIL, FRANCK-ANTOINE
242. The Kitchens: Chateau de Fleury-en-
Bierre. | BRAQUAVAL, LOUIS
265. The Bay of the Somme.
266. The Stairway at Saint-Tropez. |
| BALANDE, GASTON
243. The Greased Pole. | BRISSAUD, JACQUES
267. Portrait.
268. The Institute.
269. Horse Market.
270. Before the Mirror. |
| BASCHET, MARCEL
244. Portrait of Miss W. | BROCA, ALEXIS DE
271. The Island of Arz: Brittany. |
| BAUDE, FRANÇOIS-CHARLES
245. Communicants: Flanders. | BROUILLET, ANDRÉ
272. Among the Dunes.
273. House of the Painter. |
| BAUDOÛIN, PAUL
246. Ivy. | BUFFET, PAUL
274. Plain: Evening. |
| BAUGNIES, JACQUES
247. The Mantelpiece. | CALBET, ANTOUIN
275. Reading. |
| BEAUMONT, HUGUES DE
248. Gallery of the Henri Cain Collection.
249. Corner of the Room: Jacques Dou-
cet Collection. | CALMETTE, PIERRE-PAUL
276. The Boudoir. |
| BÉRAUD, JEAN
250. The Widower. | CAMOIN, CHARLES
277. Beach at Tangier. |
| BERGÈS, GEORGES
251. Parrots. | |



SEATED WOMAN. *By Charles Cottet*

FRENCH SECTION

- LANNICIONI, LÉON-CHARLES
 278. Departure for the Fair; Corsican Peasants.
 CARO-DELVAILE, HENRI
 279. September.
 280. The Lady with the Hydrangea.
 CARPENTIER, MARIE-PAULE
 281. Interior: Salon de la Paix: Versailles.
 282. Fountain: Combat of Animals: Versailles.
 CARRERA, AUGUSTIN
 283. The Flags.
 CARRIER BELLEUSE, PIERRE
 284. The Ballet Slipper.
 CARTIER, KARL
 285. Evening: Moret-sur-Loing.
 CAVÉ, JULES-CYRILLE
 286. Saint Cecilia in the Catacombs.
 CAYROU, JULES
 287. Salon of the Chateau.
 288. The Green Turban.
 CAZIN, MARIE
 289. Diana Asleep.
 CHABAS, MAURICE
 290. In Brittany.
 CHAPUY, ANDRÉ
 291. Banks of the Marne.
 CHIGOT, EUGÈNE
 292. Grand Trianon.
 CLAIRIN, GEORGES
 293. Moroccan Women.
 COLLIN, RAPHAËL
 294. Nonchalance.
 COSSON, MARCEL
 295. The Salute.
 296. Dancers.
 COTTET, CHARLES
 297. The Cathedral: Segovia.
 298. Seated Woman.
 CREPEL, BERTHE
 299. The Basket of Dahlias.
 DABADIE, HENRI
 300. Summer: Bouzareah: Algeria.
 301. The Straits of Ferlez: Bréhat, Brittany.
 DARRIEUX, CHARLES-RENÉ
 302. Religious Festival: Douarnenez, Brittany.
 DAUCHEZ, ANDRÉ
 303. The Walled Town: Concarneau.
 304. Le Pouldu: Finistère.
 DAVID-NILLET, GERMAIN
 305. Notre Dame.
 306. Interior: Church of Saint-Maclou.
 DAYOT, MAGDELEINE
 307. Still Life.
 DÉCHENAUD, ADOLPHE
 308. Portrait of My Father.
 309. Portrait the late Dujardin-Beaumetz.
 DEGAS, EDGAR HILAIRE
 310. Café Concert.
 DELACHAUX, LÉON
 311. The Convalescent.
 DELASALLE, ANGÈLE
 312. The Bois de Boulogne.
 DENIS, MAURICE
 313. Renaud and Armide.
 314. Communicants.
 314A. Bathers.
 314B. Nausicaa.
 314C. Ball Game.
 314D. Ball Game.
 314E. The Shore.
 314F. The Cart.
 DESCH, THÉO-AUGUSTE
 315. The Child in Crinoline.
 DESVALLIÈRES, GEORGES
 316. Sacred Heart.
 DETHOMAS, MAXIME-PIERRE
 317. Yvonne.
 318. Jeanne.
 DEVAMBEZ, ANDRÉ
 319. The Assault.
 DEYVOUX, RAYMOND-GEORGES
 320. Farewell.
 DIDIER-TOURNÉ, JEAN-EMILE
 321. War.
 DINET, ÉTIENNE
 322. Slave of Love and Light of Eyes.
 DOIGNEAU, ÉDOUARD
 323. The Guardian of Camargue.
 DOMERGUE, JEAN-GABRIEL
 324. The Fring or the Interrupted Toilette.
 325. Gina Mabile, Dancer.
 DUBOURG, MME. FANTIN-LATOURET
 326. Bouquet.
 DUFAU, CLÉMENTINE-HÉLÈNE
 327. The Woman with the Coffin.
 DURFÉNOY, GEORGES
 328. Still Life.
 329. Parodi Fountain: Genoa.
 DUPUY, PAUL-MICHEL
 330. Camping Nomads: Alicante.
 DURENNE, EUGÈNE-ANTOINE
 331. Breakfast in the Garden.
 332. Child Writing.
 DUVENT, CHARLES
 333. Boats on the Giudecca Canal: Venice.
 ESTIENNE, HENRY d'
 334. Arab Girl Carrying Bread.

FRENCH SECTION

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CATALOGUE OF THE DEPARTMENT OF FINE ARTS

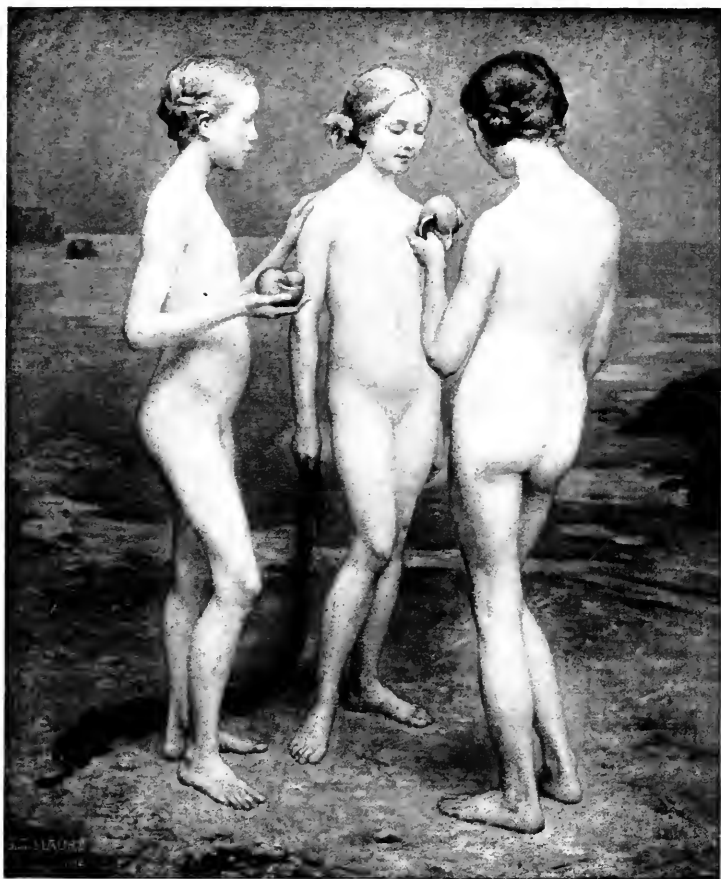
- ETCHEVERRY, HUBERT-DENIS
 335. Corner of the Market Place: Granada.
 336. Portrait of Léon Bonnat.
- FAIVRE, JULES-ABEL
 337. Parisian Woman.
 338. Girl With a Hat.
- FARRÉ, HENRY
 339. Portrait of My Mother.
- FAUGERON, ADOLPHE
 340. Night: Venice.
- FELIX, LÉON-PIERRE
 341. Breakfast under the Arbor.
- FILLIARD, ERNEST
 342. Dahlias.
 343. Red Roses.
- FLAMENG, FRANÇOIS
 344. Venetian Fête.
 345. Portrait of Madame Letellier.
- FLANDRIN, JULES
 346. Paris: Panoramic View from the Trocadero.
 347. Venice.
- FONTAINES, ANDRÉ DES
 348. Pasture.
- FOREAU, HENRI
 349. In the Village: Burial of a French Soldier.
- FOUGEROUSSE, JEAN-LOUIS
 350. Marionettes: The Crime.
- FOUQUERAY, CHARLES
 351. The Invincible Armada.
- GALTIER-BOISSÈRE, LOUISE
 352. Musical Instruments.
- GARDIER, RAOUL DU
 353. Summer Morning.
- GEORGET, HENRI
 354. Morning in Provence.
- GILLOT, E. LOUIS
 355. Notre Dame.
 356. Boulevard des Italiens.
- GIRARDOT, LOUIS-AUGUSTE
 357. Moroccan Women on the Terraces: Tangier.
- GODEBY, CHARLES
 358. Autumn Sunlight: Douarnenez.
- GOSSELIN, ALBERT
 359. The Bridge: Hulay.
- GOURDAULT, PIERRE
 360. An Arab Woman Warming Herself.
- GRIVEAU, GEORGES
 361. Women Bathing.
 362. A Profaned Church.
- GRIVEAU, LUCIEN
 363. Cows by the Pool: End of September.
 364. The Silver Thread: The Marne.
- GROSJEAN, HENRY
 365. The Bottoms: Valromey.
- GRÜN, JULES
 366. Girl with a Glass of Water.
- GUÉRIN, CHARLES
 367. Man with Gourd.
 368. Silver Cups.
- GUIGNARD, GASTON
 369. Cavalry Manoeuvres.
- GUILLAUME, ALBERT
 370. Patter.
 371. At Drill.
- GUILLAUME-ROGER
 372. Winter in Holland.
- GUILLAUMIN, ARMAND
 373. Banks of the Creuse.
- GUILLEMET, ANTOINE
 374. Moonrise.
 375. The Old Mills: Moret.
- GUILLONNET, OCTAVE
 376. The Peacock Fountain.
 377. The Rose Quilt.
- GUIRAND de SCÉVOLA, L. VICTOR
 378. Marble Vases: Versailles.
- GUMERY, ADOLPHE-ERNEST
 379. The Coach and the Fly.
 380. The Infanta's Rose.
- HANICOTTE, AUGUSTIN
 381. Winter: Low Country.
- HELLEU, PAUL
 382. The Cathedral: Rheims.
- HOFFBAUER, CHARLES
 383. Madison Square: New York.
- HUMBERT, FERDINAND
 384. Portrait: Madame Hatto.
- JACQUIER, HENRY
 385. Watching.
- JAULMES, GUSTAVE-E.
 386. Intimacy.
- JEANNIOT, PIERRE-GEORGES
 387. Alone.
 388. High Tide: Return of the Fishermen.
- JOURDAIN, FRANCIS
 389. Verdure.
- JOUBE, PAUL
 390. Study: Camel.
 391. Study: Camel.
- KARPELÈS, ANDRÉE
 392. Faker of the Jungle.
- LAMY, P. FRANC
 393. Venice: Morning.
- LAPARRA, WILLIAM
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- LA TOUCHE, GASTON
396. Hallali.
397. Summer Night.
- LAURENS, JEAN-PAUL
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- LAURENS, PAUL-ALBERT
399. Sport in a Park.
- LAURENT, ERNEST-JOSEPH
400. Portrait: Mlle. X.
- LAVALLEY, LOUIS
401. Portrait.
- LAVRUT, LOUISE
402. Portrait: Senator Borne.
- LEBASQUE, HENRI
403. Little Girls at the Water's Edge.
404. Interior: Girl Reading.
- LEBOURG, ALBERT
405. Banks of the Seine.
- LE GOUT-GÉRARD, FERNAND
406. Religious Festival of Saint Anne de La Palud.
- LEMORDANT, JEAN-JULIEN
407. Sunday in Brittany.
408. Une Bigoudène.
409. In the Wind.
410. A Breton Woman.
- LEPAPE, GEORGES
411. The Rattle.
412. My Portrait.
413. Farandole.
- LÉPINE, JOSEPH
414. Village on the River: Argentat sur la Dordogne.
- LEROLLE, HENRI
415. Rose Morning.
- LEROUX, GEORGES-PAUL
416. The Lake.
417. Parterre: Luxembourg.
- LE SIDANER, HENRI-EUGÈNE
418. The Harbor: Landerneau.
419. The Table.
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420. Library of the King: Versailles.
- LUCE, MAXIMILIEN
421. Unloading on the Quai: Auteuil.
- MADELINE, PAUL
422. Breton River.
423. Genétin Mill: Autumn.
- MAILLART, DIOGÈNE
424. Domesticity.
- MAILLAUD, FERNAND
425. Autumn Landscape: Vallée Noire.
- MANGUIN, HENRI
426. Girl with Red Slippers.
427. Landscape: Cassis-sur-Mer.
- MARCEL-BÉRONNEAU, PIERRE
428. Nude.
- MARCEL-CLÉMENT, AMEDEV-JULIEN
429. Cattle under the Pines.
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431. Harbor: Rotterdam.
- MARTIN, HENRI-JEAN-GUILLAUME
432. Lovers.
433. My Portrait.
- MARTIN, JACQUES
434. Peonies.
435. Dahlias.
- MARVEL, JACQUELINE-MARIE
436. Poppies.
437. Bouquet.
- MATISSE, AUGUSTE
438. The Sea.
- MAUFRA, MAXIME
439. Palms: Sahara.
- MAURY, GEORGES-SAUVEUR
440. Shell-fish.
- MAXENCE, EDGARD
441. Meditation.
- MÉHEUT, MATHURIN
442. The Sandy Shore.
443. After the Storm.
- MÉNARD, ÉMILE-RENÉ
444. Bucolic.
445. Opal Sea.
- MERCIÉ, ANTONIN
446. The Awakening.
447. Young Parisian Girl.
- MERCIÉ, FERNAND-ANTONIN
448. La Ballade: Toulouse: Moonrise.
- MERSON, LUC-OLIVIER
449. The Hunter and the Spring.
450. Evensong.
- MILCENDEAU, CHARLES
451. Washerwoman on the Marne.
- MONET, CLAUDE
452. Vetheuil.
- MORIDE, JEANNE
453. The Coiffure.
- MORISSET, HENRI
454. At the Window.
455. Afternoon: Summer.
- NAM, JACQUES
456. The Meeting.
- NAUDIN, BERNARD
457. The Barricade.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

- NAUDIN, BERNARD (Continued)
 458. The Song of Death.
 Lent by Madame Ed. Leon.
- NEUMONT, MAURICE
 459. Landscape.
- NOZAL, ALEXANDRE
 460. Heavy Clouds: The Pool at St. Quentin.
 461. Trappes: Versailles
- OLIVIER, FERDINAND
 462. The Antique Mirror.
- OTTMANN, HENRY
 463. Still Life: The Bouquet.
 464. The Woman with the Geranium.
- PASCAU, J.-P.-P.-EUGÈNE
 465. Portrait of Madame Edmond Rostand.
- PIERRE, GUSTAVE
 466. The Promenade.
- PIOT, RENÉ
 467. Saint Sebastian.
 468. Flowers.
 469. Drawing for a Fresco.
 470. The Forum.
- POINTELIN, AUGUSTE-EMMANUEL
 471. A Hillside in the Jura.
- PRINET, RENÉ-XAVIER
 472. Portraits of the Saglio Family.
- PUY, JEAN
 473. Beach: Concarneau.
- RÉALIER-DUMAS, MAURICE
 474. Roman Wall: Seville.
- REDON, ODILON
 475. Flowers.
- RENARD, ÉMILE
 476. Evening.
- RENAUDOT, PAUL
 477. The Red Coat.
 478. The Red Peignoir.
- RENOIR, PIERRE-AUGUSTE
 479. A Garden: Rue Cortot.
- RENOUARD, PAUL
 480. Study: Dance.
- ROLL, ALFRED-PHILIPPE
 481. Day in Summer.
 482. Fighting Horses.
 483. In Belgium.
 484. Woman and Child.
- ROUSSEL, KERN-XAVIER
 485. Eurydice Stung by the Serpent.
 486. Idyl.
- ROYER, HENRI-PAUL
 487. Prayer to Saint Tugen.
 488. Meditation.
- SABATTÉ, J. G. FERNAND
 489. After Prayers.
- SAUBÈS, DANIEL
 490. Viaticum.
- SIGNAC, PAUL
 491. Venice: Sails.
 492. Rochelle: The Channel.
- SIMON, LUCIEN
 493. The Bath.
 494. The Communicants.
 495. The Gondola.
- SIMON, JEANNE LUCIEN
 496. Saint Tranquilline.
- SMITH, ALFRED
 497. The Creuse in Winter.
 498. Creuse: Winter Sunlight.
- SOUILLLOT, GEORGES-FRANÇOIS
 499. The Festival of Pallio: Sienna.
- STECK, PAUL
 500. Bruges: The Green Quai.
 501. Bruges: Quai des Ménétriers.
- SUAU, EDMOND
 502. The Cup of Tea.
 503. Still Life.
- SURÉDA, ANDRÉ
 504. Moroccans at the Cemetery.
 505. Old Arab Woman.
 506. The Aged Jew.
- TERRAIRE, CLOVIE-FRÉDÉRIC
 507. The Shower.
- THÉVENET, FRANÇOIS
 508. Dressing: Little "Rats" of the Opera.
- TIRMAN, JEANNE-HENRIETTE
 509. The Little Girl of Ardennes.
- TRUCHET, ABEL
 510. Venice: Fete at the House of the Marquise.
- VALLOTON, FÉLIX
 511. Reading.
 512. The Painters.
- VALTAT, LOUIS
 513. Landscape: Banyuls.
- VAUTHRIN, ERNEST-GERMAIN
 514. Mill: Holland.
- VÉBER, JEAN
 515. The Little Princess.
- VOGEL, HERMANN
 516. The Man on the Beach.
 517. Fairy Tales.
- VUILLARD, ÉDOUARD
 518. Woman under the Trees.
- WILDER, ANDRÉ
 519. Notre Dame.



SHELL FISH. *By Georges-Sauveur Maury*

FRENCH SECTION

WILLETTE, LÉON-ADOLPHE

520. That is War.

521. Death Conquered.

ZINGG, JULES-ÉMILE

522. The Mill at Raynan: Winter.

523. Plain of the Jura: Winter.

524. Chateau of Belvoir.

525. Valley: Snow Scene.

ZO, HENRI

526. The Patio.

PRINTS: ETCHINGS, LITHOGRAPHS ETC.

BEAUFRÈRE, ADOLPH-MARIE

527. The Farm.

528. Cemetery of El Ketar.

BEJOT, EUGÈNE

529. Le pont Sully.

530. Rouen.

531. Harbor: Saint Bernard.

BELTRAND, JACQUES

532. Shed with Deer.

533. Landscape with Rabbits.

BEURDELEY, JACQUES-PIERRE-VICTOR

534. Landscapes.

BOUTET de MONVEL, BERNARD

535. The Park.

536. Return from the Market.

BRÉMOND, JEAN-LOUIS

537. The Cloud.

538. Under the Pines: Cliffs at Caux.

BROQUELET, ALFRED-JEAN-MARIE

539. The Pool: after Corot.

BRUNET-DEBAINES, LOUIS-ALFRED

540. The Ponds: Ville d'Avray: after Corot.

BUSIÈRE, LOUIS

541. The Madonna of Saint Jerome: after Correggio.

CAZIN, MICHEL

542. Study.

CHÉRET, JULES

543. Dancing Girl.

COLIN, PAUL-ÉMILE

544. Metz: the Cathedral and the Moselle.

545. Village of Desseling, Lorraine.

COTTET, CHARLES

546. St. John's Fires.

DAGNAN-BOUVERET, PASCAL-

ADOLPHE-JEAN

547. Head of Ouled-Nail.

DALLEMAGNE, AIME-EDMOND

548. Rue Malpala: Rouen.

DAUCHEZ, ANDRÉ

549. Behind the Dunes.

550. Palud Road.

551. Chapel of Saint Guido.

DELTEIL, LOYS

552. Portrait of Bracquemond.

553. Portrait of Paul Renouard.

DÉZARROIS, ANTOINE-FRANÇOIS

554. Breton Woman at a Pardon.

DINET, ÉTIENNE

555. Arabian Children.

556. The Bath.

FORAIN, JEAN-LOUIS

557. The Good Samaritan.

558. The Suspect and the Child.

GARDIER, RAOUL DU

559. Dancing Fawn.

GIRARDOT, LOUIS-AUGUSTE

560. Noidad Woman and her Children: Morocco.

561. Moroccan.

GUSMAN, PIERRE

562. Three Wood Engravings.

HALLO, CHARLES-JEAN

563. Ironclad in Action.

564. Behind the Scenes at the Opera.

HELLEU, PAUL

565. Woman's Head.

HEYMAN, CHARLES

566. Rue Saint-Médard.

HUARD, CHARLES

567. Corner of the Harbor.

HUVEY, LOUIS

568. Weeping Nymph: after J. J. Henner.

JEANNIOT, GEORGES

569. Tramway.

JOUVET-MAGRON, DOMINIQUE

570. The Ironclad.

LAGUILLERMIE, FRÉDÉRIC-AUGUSTE

571. September Morning: after Chabas.

572. The Marriage of Cana: after Veronese.

LATENAY, GASTON DE

573. Souvenirs of d'Ermenonville.

574. The Pool.

LÉANDRE, CHARLES LUCIEN

575. The Woman in Black.

LEFORT, HENRI

576. Portrait of Washington.

LEGRAND, LOUIS

577. Leader of the Ballet.

LEHEUTRE, GUSTAVE

578. The Flood Gate: New Canal at Troyes.

579. The Huts: St. André.

LE MEILLEUR, GEORGES

580. Cathedral: Rouen.

581. The Road: Fréquiennes.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

- LÉON, ÉDOUARD-HENRI
582. Four Views of Paris.
583. Pietà.
- LUNOIS, ALEXANDRE
584. Moroccan Dancing Girls.
585. Spanish Dance.
586. Basque Tamborine.
587. Spanish Dancing Girl.
- NAUDIN, BERNARD
588. Placing the Cross.
589. The Van.
- NEUMONT, MAURICE
590. Women with Cherries.
- OUVRÉ, ACHILLE
591. Portrait of J. H. Rosny, the Elder.
- PANNEMAKER, FRANÇOIS
592. Young Girl: after Francesco Granacci.
- PATRICOT, JEAN
593. The Procession of the Magi.
- PROFIT, GEORGES
594. Portrait of Madame Pompadour: after Boucher.
595. Group of Lions.
- RAFFAËLLI, JEAN-FRANÇOIS
596. The Little Street.
597. The Pond.
- REDON, ODILON
598. Pegasus Captured.
- RENOUARD, PAUL
599. The Spinning Top.
600. Meeting.
601. Woodland Horses.
- RIVIÈRE, HENRI
602. Burial at Trestraou: Brittany.
603. Maritime Village: Brittany.
- ROCHE, PIERRE
604. Daughters of the Sea.
605. Greeting and Thanks.
- SULPIS, ÉMILE-JEAN
606. The Coronation: after David.
- TRIGOULET, EUGÈNE
607. A Sad Procession.
- VÉBER, JEAN
608. Gold.
- WALTNER, CHARLES-ALBERT
609. Saint Matthew.
- WILLETTE, LÉON-ADOLPHE
610. Christ at the Pillar.
- SCULPTURE
- ARNOLD, HENRY
611. Head of a Young Girl.
- AUBE, JEAN PAUL
612. Leda.
- BACQUÉ, DANIEL
613. Head of a Woman.
- BAREAU, GEORGES
614. The Sower.
- BARTHOLOMÉ, ALBERT
615. Young Girl Dressing.
- BERNARD, JOSEPH
616. Young Girl with Water Jar.
- BLOCH, ARMAND-LUCIEN
617. Dr. E. Roux: Director Pasteur Institute: Paris.
- BLONDAT, MAX
618. Love Sleeps.
619. Youth.
- BOUCHARD, LOUIS-HENRI
620. Portrait of the Artist, Henri Martin.
- BOUCHER, ALFRED
621. The Dream.
- BOURDELLE, ÉMILE
622. Beethoven.
- CARLÈS, ANTONIN
623. Field Flower.
- CAZIN, MARIE
624. Portrait of J. C. Cazin.
- CHARMOY, JOSÉ DE
625. Head of a Monk.
626. Silenus.
- CLADEL, MARIUS L.
627. Bust of the Belgian Poet, Émile Verhaeren.
- CORDIER, HENRI
628. Nymph.
- DAVID, FERNAND
629. Dawn.
630. The Violinist.
- DEJEAN, LOUIS
631. Parisian Woman.
- DERRÉ, ÉMILE
632. Lamennais.
- DESPIAU, CHARLES
633. Little Moorland Girl.
- DUBOIS, ERNEST
634. The Pardon.
- FIX-MASSEAU
635. Reflection.
- GARDET, GEORGES
636. Sleeping Tiger.
- GRAS, JEAN-PIERRE
637. Bust of Negro Woman.
- GREBER, HENRI
638. The Glorious Sword.
- HALOU, ALFRED
639. Venus Unveiling.
640. Infant Saint John.



LOVERS. *By Henri J.-G. Martin*

FRENCH SECTION

- HANNAUX, EMMANUEL
641. Fragonard as a Young Man.
- HOUSSIN, ÉDOUARD
642. Tears.
- JEAN-BOUCHER
643. Fra Angelico.
644. Victor Hugo.
- LAFLEUR, ABEL
645. Medals and Plaques.
- LAMBERT, GUSTAVE
646. Intaglios.
- LAMOUREDIEU, RAOUL
647. Diana.
- LANDOWSKI, PAUL-MAXIMILIEN
648. David Fighting.
649. Dancer with Serpent.
- LAPORTE, BLAIRZE
649A. Surprise.
- LARRIVÉ, JEAN
650. Ephèbe.
651. Young Athlete.
- LEFEBVRE, HIPPOLYTE
652. Summer.
- MALRIC, CHARLES-LOUIS
653. Child Bacchus.
- MARQUESTE, LAURENT
654. Saint John.
- MARS-VALLETT, MARIUS
655. Woman and Child.
- MERCIÉ, ANTONIN
655A. Michelangelo.
- MICHEL, GUSTAVE
656. Thought.
- MONARD, LOUIS DE
657. Eagle Attacking Horse.
- NAVELLIER, ÉDOUARD, FÉLICIEN,
EUGÈNE
658. Alzonne.
- PAULIN, PAUL
659. The Painter Guillaumin.
660. Degas.
661. Renoir.
662. Claude Monet.
- PERNOT, HENRI
663. Sunday: Zeebrugge.
- PERRAULT-HARRY, ÉMILE
664. Dogs.
- POISSON, PIERRE-MARIE
665. Arabian Dancing Girl.
- PUECH, DENYS
666. Fright.
- QUILLIVIC, RENÉ
667. The Foot Bath.
- ROCHE, PIERRE
668. La Loïe Fuller.
- RODIN, AUGUSTE
669. Falguière.
- ROLL, ALFRED-PHILIPPE
670. Young Flemish Woman.
- ROUSSEL, PAUL
671. The Tiny Ones.
- ROZE, ALBERT
672. Study.
- SEGOFFIN, JEAN
673. Bonnat.
674. Ziem.
675. Harpignies.
- SERRUYS, YVONNE
676. Dancer with the Veil.
- SICARD, FRANÇOIS
677. Portrait: J. H. Fabra; the Naturalist.
- TARRIT, JEAN
678. Road to Fez.
- TOUSSAINT, GASTON
679. The Girl with the Cat.
680. Candor.
- VERNIER, ÉMILE-SÉRAPHIN
681. Bronze Medal.
682. Frame of Medals.
- VILLENEUVE, JACQUES LOUIS
ROBERT
683. Battle of Flowers.

URUGUAYAN SECTION

IT. EDUARDO PEROTTI
Commissioner General.

O. M. GOLDARACENA
Resident Commissioner.

ALFREDO METZ GREEN
Secretary.

GALLERY NINETEEN

PAINTINGS AND DRAWINGS

ARZADUN, C. DE

Awarded Silver Medal: P. P. I. E., 1915.

1. The Souk: Tunis.
2. Luxembourg No. 1.
3. Rue Tubet el Bey.
4. Bathhouses on the Beach: Ostend.
5. The Beach at Ostend.
6. Mosquée Sidi-ben-Ardmes: Tunis.
7. Luxembourg No. 2.
8. Mosquée: Tunis.

BERETTA, MILO

Awarded Silver Medal: P. P. I. E., 1915.

9. Harmony in Gray and Blue.
10. Between Sunset and Moonrise.
11. Afternoon Sunlight.
12. Sunday Morning: Portrait of a Lady in the Gardens of Montevideo.
13. Mystic Hour.
14. Harbor Lights.
15. Impressions of Autumn.
16. Interior of San Marco.
17. Plowing.
18. Venetian Roofs.
19. Ducal Palace: Venice.
20. Sunlight in the Gardens.
21. Spring.

BLANES VIALE, PEDRO

22. Antwerp.
23. Portrait of General Galarza.

CASTELLANOS, CARLOS A.

Awarded Silver Medal: P. P. I. E., 1915.

24. A Street.
25. Portrait.
26. The Black Fan.
27. The Masquerade.
28. Impressions of the Harbor.
29. The Palace of King Sun.
30. Diana and Endymion.

CRUZ, CARLOS

31. Quiet Hours: Harbor of Montevideo.

CUNEO, JOSÉ

Awarded Silver Medal: P. P. I. E., 1915.

32. Luxembourg Gardens No. 2.
33. Alban Lake.
34. Evening.
35. The Hill.
36. Field of Chirca.
37. The Evergreen Oak.

38. The Fountain.

39. The Garden.

40. The Lake.

41. Luxembourg Gardens No. 1.

EZCURRA, AUGUSTIN

42. Lonely Giant.

MARTINEZ-VASQUEZ, JOSÉ

Awarded Bronze Medal: P. P. I. E., 1915.

43. Seabird.

44. Mist No. 3.

PUIG, DOMINGO

Awarded Silver Medal: P. P. I. E., 1915.

45. Portrait of a Lady No. 1.

46. Portrait of a Lady No. 2.

47. Portrait of a Lady No. 3.

48. Portrait of a Lady No. 4.

RODRIGUEZ GUILLERMO C.

49. Landscape No. 1.

50. Landscape No. 2.

51. Landscape No. 3.

ROSÉ, MANUEL

Awarded Gold Medal: P. P. I. E., 1915.

52. Interior of Café.

53. The Boulevard.

54. Drawing: A Lady.

55. Landscape No. 1.

56. Old Bretonne.

57. Landscape No. 2.

SCULPTURE

BELLONI, JOSÉ

Awarded Silver Medal: P. P. I. E., 1915.

58. Teniente General José Gervasio Artigas.

59. Bimba.

CANTU, LUIS

60. Head of a Criollo.

61. Andresillo.

62. Christ in Agony.

63. Christ Dead.

64. St. John the Baptist.

65. El Cieguito.

FERRARI, JUAN

Honorable Mention: P. P. I. E., 1915.

66. Torso.

67. A Portrait Bust.

PAGANI, JUAN B.

Awarded Bronze Medal: P. P. I. E., 1915.

68. The Degenerate.

69. The Alcoholic.



DEATH OF
MAGEO.
*By Irwando
Mendoza*

CUBAN SECTION

GENERAL ENRIQUE LOYNAZ DEL
CASTILLO

Commissioner General.

GALLERY TWENTY

PAINTINGS AND DRAWINGS

DE ARAGON, MARGARITA

Honorable Mention: P. P. I. E., 1915.

1. Study of a Head.

BILLINI, ADRIANA

2. Portrait of a Lady.

3. Fruit.

4. Fruit.

5. Sea Shore at Mariel: Cuba.

BOSQUE, A.

6. Study of a Head.

CANAL, H.

7. Landscape No. 3.

MANTILLA, MARIA

Awarded Silver Medal: P. P. I. E., 1915.

8. Portrait Study.

9. At the Sea Shore.

MENOCAL, ARMANDO

Awarded Silver Medal: P. P. I. E., 1915.

10. Death of Maceo.

11. Lady in Pink.

MELERO, AURELIO

Awarded Bronze Medal: P. P. I. E., 1915.

12. Cabana Fortress: Havana.

13. Sea Urchins.

MOREY, M. RODRIGUEZ

Awarded Gold Medal: P. P. I. E., 1915.

14. The Stream.

15. At the Brook.

16. Crossing the Stream.

17. The Burial.

ROMANACH, LEOPOLDO

Awarded Medal of Honor: P. P. I. E., 1915.

18. Fulfilling the Vow.

19. Harvest Time.

20. Girl's Head.

21. Luisita.

22. Old Man at Prayer.

23. Spanish Lady.

24. Youth.

25. Portrait of a Lady.

26. Old Man Smoking.

27. Study of a Head.

28. The Drinker.

29. The Last Jewel.

30. In the Orchard.

31. The Vow.

VALDERRAMA, ESTEBAN

Awarded Bronze Medal: P. P. I. E., 1915.

32. Portrait: General Mario G. Menocal.

DE VILDOSOLA, C.

Honorable Mention: P. P. I. E., 1915.

33. Study of a Head.

ITALIAN SECTION

ERNESTO NATHAN

Commissioner General.

ETTORE FERRARI

Commissioner of Fine Arts.

ARDUINO COLASANTI

Commissioner of Fine Arts.

GALLERIES TWENTY-ONE TO TWENTY-FIVE

PAINTINGS AND DRAWINGS

ANIVITTI, FILIPPO

1. Abandoned Country Place.

BATTAGLIA, ALESSANDRO

2. The Hour of Rest.

BAZZANI, LUIGI

3. Arch of Septimius Severus.

BAZZARO, LEONARDO

Awarded Gold Medal: P. P. I. E., 1915.

4. On the Diving Board.

BELLONI, GIORGIO

Awarded Silver Medal: P. P. I. E., 1915.

5. The Port.

BEZZI, BARTOLOMEO

6. Villa Borghese.

BONAZZI, EMMA

7. Languid.

BOSIA, AGOSTINO

Awarded Silver Medal: P. P. I. E., 1915.

8. Waiting.

9. Summer Afternoon.

BRASS, ITALICO

Awarded Gold Medal: P. P. I. E., 1915.

10. Bridge Across the Lagoon.

BUSI, ADOLFO

Awarded Silver Medal: P. P. I. E., 1915.

11. Ora Pia.

CADORIN, GUIDO

12. Portrait of an Artist.

CAMBON, GLAUCO

13. Maternity.

CAPRILE, VINCENZO

14. Venice.

CARLANDI, ONORATO

Awarded Medal of Honor: P. P. I. E., 1915.

15. Verbasum Luteum.

16. The Red Mill.

17. Winter Along the Tiber.

18. Villa d'Este.

CAROSI, GIUSEPPE

19. Landscape.

20. Landscape.

CAROZZI, BOSSI ADELE

21. Peonies.

CASCIARO, GIUSEPPE

22. The Abandoned Church.

23. Running Water.

24. Wheat Field.

25. Autumn.

CHIESA, PIETRO

Awarded Silver Medal: P. P. I. E., 1915.

26. The Annunciation.

27. Autumn.

CHITARIN, TRAIANO

28. Evening Fires.

CIARDI, BEPPE

Awarded Gold Medal: P. P. I. E., 1915.

29. Venetian Scenes.

CIARDI, EMMA

Awarded Gold Medal: P. P. I. E., 1915.

30. The Avenue: Bodoli Gardens.

CIARDI, GUGLIELMO

Awarded Gold Medal: P. P. I. E., 1915.

31. Clouds in Spring.

32. Boats.

COROMALDI, UMBERTO

Awarded Gold Medal: P. P. I. E., 1915.

33. Return from the Fields.

34. Winnover.

CORSI, CARLO

Awarded Silver Medal: P. P. I. E., 1915.

35. Perhaps.

CREPET, MARIO

36. Azure Morning.

DE CAROLIS, ADOLFO

37. Marine.

DE SANCTIS, GIUSEPPE

38. Along the Seine.

DE STEFANI, VINCENZO

39. The Distant Ones.

DI FALCO, FILIPPO

40. Child at the Spring.

FAVAI, GENNARO

41. The Shadows.

FEDERICO, MICHELE

42. Reflections.

FERRAGUTI, VISCONTI ADOLFO

Awarded Gold Medal: P. P. I. E., 1915.

43. Portrait in Red.

FERRETTI, PAOLO

44. Golden Rays.

FERRO, CESARE

45. Portrait of a Lady.



THE PROCESSION. *By Ettore Tito*

ITALIAN SECTION

FESTA PIACENTINI, MATILDE

Awarded Silver Medal: P. P. I. E., 1915.

46. Fiametta.

47. The Green Wig.

FOLLINI, CARLO

48. Along the Edge of the Pine Forest.

FRAGIACOMO, ANTOINETTA

49. Bit of Sunlight.

FRAGIACOMO, PIETRO

50. On the Beach.

51. End of a Day.

GAUDENZI, PIETRO

52. Maternity.

GIOLI, FRANCESCO

53. Florentine Harmonies.

GOLA, EMILIO

54. Near the Bridge.

GRUBICY DE DRAGON, VITTORE

55. Twilight.

INNOCENTI, CAMILLO

Awarded Medal of Honor: P. P. I. E., 1915.

56. Green Shawl.

57. Morning.

58. Black Ribbon.

59. Yellow Room.

JORIS, PIO

60. Ponte Sisto.

KOROMPAY, DUILIO

61. Ruins and Flowers.

LIONNE, ENRICO

Awarded Gold Medal: P. P. I. E., 1915.

62. Red Roses.

63. Return of the Divine Love.

LUXORO, CESARE

64. The Promontory: Quarto.

MAGLIOCCHETTI, IDA

65. Interior.

MANCINI, ANTONIO

66. The Antiquary.

67. Bohemian.

68. Portrait.

MARUSSIG, GUIDO

69. Saint Justus.

MENGARINI, PIETRO

70. The Other Bank.

MENTESSI, GIUSEPPE

Awarded Gold Medal: P. P. I. E., 1915.

71. The Soul of the Stones.

MEZZANA, CORRADO

72. Baths of Antonine.

MIGLIARO, VINCENZO

73. Old Naples.

MILESI, ALESSANDRO

74. The Innkeeper of Goldoni.

MITTI-ZANETTI, GIUSEPPE

75. Ancient Venice.

MORANI, ALESSANDRO

76. Tusculum.

MORANI, HELBIG LILY

77. Ancient Music.

MORBELLI, ANGELO

78. Sunset Across the Lagoon.

NEUSCHULER, ALBERTO

79. Landscape.

NOCI, ARTURO

Awarded Silver Medal: P. P. I. E., 1915.

80. Light and Shade.

81. Portrait: Lyda Borelli.

NOMELLINI, PLINIO

Awarded Gold Medal: P. P. I. E., 1915.

82. Evening in May.

83. Sunkisses.

NONO, LUIGI

84. The Beloved Name.

PARISANI, NAPOLEONE

85. Alban Lake.

86. Sunset Along the Tiber.

PASINETTI, ANTONIO

87. White House at Caprera.

PETITI, FILIBERTO

88. Toward Evening.

PROTTI, ALFREDO

89. The Pearls.

REYCEND, ENRICO

90. Mountain Breezes.

RHO, CAMILLO

Awarded Silver Medal: P. P. I. E., 1915.

91. Charming Day.

RICCI, DANTE

92. The Butterflies.

93. La Valle dell' Aniene.

ROSSI, LUIGI

94. Street Urchins: Caltanissetta.

SACHERI, CESARE

95. Marina.

SALA, PAOLO

96. Along the Thames.

SAMBO, EDGARDO

Awarded Silver Medal: P. P. I. E., 1915.

97. Nude.

SARTORELLI, FRANCESCO

98. The Lagoon: Sunset.

SCATTOLA, FERRUCCIO

Awarded Gold Medal: P. P. I. E., 1915.

99. Venice: Daybreak Effect.

SCOPINICH, LUIGI

100. A Canal at Burano.

TAFURI, RAFFAELE

101. Saint Marks.

TAVERNIER, ANDREA

102. Landscape.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

TITO, ETTORE

Awarded Grand Prize: P. P. I. E., 1915.

103. Cow.
104. Centaurs and Nymphs.
105. The Pearl.
106. Portrait of a Lady.
107. The Procession.

VIANELLO, CESARE

108. The Antiquary.

VILLANI, GENNARO

109. Festa a Mare.

VITTORI, CARLO

110. Loads of Gravel.

WEISS, RENZO

111. Quiet: The Lake.

YROLLI, VINCENZO

Awarded Gold Medal: P. P. I. E., 1915.

112. Violin Player.

ZANETTI, ZILLA VETTORE

113. The Tree.

SCULPTURE

AMIGONI, LUIGI

Awarded Gold Medal: P. P. I. E., 1915.

114. Adolescence.

BAZZARO, ERNESTO

115. Water Bearer.

BELLOTTO, EUGENIO

116. Hamida.

BIONDI, ERNESTO

117. Saint Francis of Assisi.

BROZZI, RENATO

Awarded Gold Medal: P. P. I. E., 1915.

118. Medals: Animals.

CALANDRA, DAVID

119. The Conqueror.

CATALDI, AMLETO

120. Head of Wheat.

D'ANTINO, NICOLA

121. Riri.

122. Dancing Girl.

DAZZI, ARTURO

Awarded Gold Medal: P. P. I. E., 1915.

123. Modern Diana.

DEL SANTO, ANGELO

Awarded Silver Medal: P. P. I. E., 1915.

124. Youth.

D'ORSI, ACHILLE

125. Proximus Tuus.

DREI, ERCOLE

Honorable Mention: P. P. I. E., 1915.

126. Statue of a Woman.

FERRARI, ETTORE

Member of the International Jury of

Awards: P. P. I. E., 1915.

127. Giuseppe Garibaldi.

128. Cowboy.

129. Shepherd.

GEMITO, VINCENZO

130. The Philosopher.

GRAZIOSI, GIUSEPPE

Awarded Gold Medal: P. P. I. E., 1915.

131. Susanna.

GUASTALLA, GIUSEPPE

Awarded Bronze Medal: P. P. I. E., 1915.

132. Sensations.

133. Visions.

JERACE, FRANCESCO

134. Victa.

135. Carlotta d'Asburgo.

LUPPI, ERMENEGILDO

Awarded Silver Medal: P. P. I. E., 1915.

136. Grandma's Idol.

137. Goat.

138. The Puppy.

139. Reconciliation.

MARAINI, ANTONIO

Honorable Mention: P. P. I. E., 1915.

140. Perseus.

MARSILI, EMILIO

141. Poetry.

NICOLINI, GIOVANNI

142. Satyr and Nymph.

143. The Milkmaid: Holland.

NONO, URBANO

144. The Discus Thrower.

PELLINI, EUGENIO

145. The Idol.

POGLIANI, ANTONIETTA

Awarded Gold Medal: P. P. I. E., 1915.

146. On the Beach.

PRINI, GIOVANNI

Awarded Bronze Medal: P. P. I. E., 1915.

147. Babies' Secrets.

148. The Lovers.

RENDA, GIUSEPPE

149. Earth.

RIGHETTI, GUIDO

150. Marabú.

ROMANELLI, RAFFAELLE

Awarded Silver Medal: P. P. I. E., 1915.

151. Portrait of the Painter Gelli.

152. Portrait of Lyda Borelli.

ROMANELLI, ROMANO

153. The Lament.

154. Ill-temper.

SELVA, ATTILIO

Honorable Mention: P. P. I. E., 1915.

155. Sphynx.

VEDANI, MICHELO

Awarded Bronze Medal: P. P. I. E., 1915.

156. The Kiss.



MODERN DIANA. By *Arturo Dazzi*

UNITED STATES SECTION

In the Biographical Index (pages 283 to 430) will be found a complete list of the works exhibited by each artist represented in the United States Section.

The Biographical Index is arranged in alphabetical order of the initial letter of the artists' proper names, and the awards granted in this Exposition to artists in the United States Section will be found noted therein.

GALLERY TWENTY-SIX

PAINTINGS AND DRAWINGS

ELLIOTT, ELIZABETH SHIPPEN GREEN

1. Queen Cophetua.
2. The Moon World.
3. Antoine and the Little Wooden Soldier.
4. Elizabeth.
5. The Princess.
6. Queen Jehan and Riczi.

FORTUNE, E. CHARLTON

7. Moonlight.

TAYLOR, FRANK WALTER

8. Souvenir of Versailles.

ROBINSON, BOARDMAN

9. Louvain.

TAYLOR, FRANK WALTER

10. The Pool: London.
11. At the Races: Deauville.
12. Illustration: The Iron Woman.
13. Illustration: The Iron Woman.

YOUNG, ARTHUR

14. This World of Creepers.

TAYLOR, FRANK WALTER

15. The Cargo: London.
16. The Beach: Brighton.
17. Fete: Night.
18. The Villas: Trouville.

SMITH, JESSIE WILLCOX

19. Jack and the Bean Stalk.
20. Babes in the Wood.
21. Little Red Riding Hood.
22. Cinderella.

BENDA, WLADYSLAW T.

23. Laila.

SMITH, JESSIE WILLCOX

24. Snow White and the Seven Dwarfs.

BETTS, ANNA WHELAN

25. The Trundle Bed.

WEBER, SARAH S. STILLWELL

26. Water Baby.

WALL B.

PHOTOGRAPHIC REPRODUCTIONS OF MURAL PAINTINGS AND SCULPTURE

BLUM, ROBERT

27. Vintage Festival.

McKENZIE, R. TAIT

28. The Sprinter.

WENDT, JULIA M. BRACKEN

29. Music.

TEFFT, CARL E.

30. Bronx Fountain.

CORBETT, GAIL SHERMAN

31. Boy for Fountain.

THOMPSON, NELLIE LOUISE

32. Egyptian Lotus Fountain.

TEFFT, CARL E.

33. Fine Arts.

DUMOND, FRANK VINCENT

34. Mural No. 1.

DONATO, GIUSEPPE

35. Dance of Eternal Spring.

WEINMAN, ADOLPH A.

36. Monument: Lieutenant Colonel William F. Vilas.

BUSH-BROWN, H. K.

37. General Anthony Wayne.

DONATO, GIUSEPPE

38. Brute of Toil.

WEINMAN, ADOLPH A.

39. Civic Duty.

BUSH-BROWN, H. K.

40. First Regiment of Philadelphia.

DUMOND, FRANK VINCENT

41. Mural No. 2.

DONATO, GIUSEPPE

42. Fawn: Voice of the Forest.

WEINMAN, ADOLPH A.

43. Monument: General Macomb.

BROOKS, RICHARD E.

44. Colonel Cass.

MACKAY, WILLIAM A.

45. Legend of Sargasso Sea.

McKENZIE, R. TAIT

46. The Onslaught: Rear View.

THOMPSON, NELLIE LOUISE

47. Egyptian Lotus Fountain.

MACNEIL, HERMON ATKINS

48. Coming of the White Man.

CONNER, JEROME

49. Onondaga Indian.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

KNIGHT, CHARLES R.
50. Buffaloes and Wolves.

WALKER, NELLIE V.
51. Monument: Chief Keokuk.

WALL C

PAINTINGS AND DRAWINGS

BAINS, ETHEL FRANKLIN BETTS
52. Cinderella.

BROWN, CHARLOTTE HARDING
53. Hump Yourself.
54. The Squab Syndicate.
55. On the Hillside.

ARTHURS, STANLEY MASSEY
56. Overland Transportation.

WYETH, N. C.
57. Ebenezer Balfour (Kidnapped).
58. Chinese Pirates.
59. Old Pew (Treasure Island).

ARTHURS, STANLEY MASSEY
60. The Evening Mail.

BENDA, WLADYSLAW T.
61. Amazons.
62. Amazons: II.

CHAPPEL, ALONZO
63. Surrender of Lee.
Lent by Albert Rosenthal, Esq.

WYETH, N. C.
64. Captain Bones Routs Black Dog
(Treasure Island).

SCHOONOVER, FRANK E.
65. The Fur Brigade.

BETTS, ANNA WHELAN
66. A Winter Day.

WYETH, N. C.
67. The Picador.

FORTUNE, E. CHARLTON
68. The Galloway Inn.

HARDING, GEORGE
69. The Fisherwoman.

BAINS, ETHEL FRANKLIN BETTS
70. The Story of the Six Swans.

BETTS, ANNA WHELAN
71. The Dancing Class.

SCHOONOVER, FRANK E.
72. The Trail of the North.

OAKLEY, THORNTON
73. Rajputana.

McCARTER, HENRY
74. Lust for Gold.

BAINS, ETHEL FRANKLIN BETTS
75. The Frog Prince.
76. The Story of Hansel and Gretel.

ELLIOTT, ELIZABETH SHIPPEN GREEN
77. The First Communion.

OAKLEY, THORNTON
78. Bullock Cart: Rajputana.
79. Water Buffalo.
80. Faggot Gatherer.
81. Shinto Pilgrim.
82. Peasant Woman.
83. Fisherman.

ELLIOTT, ELIZABETH SHIPPEN GREEN
84. Inspector Joly.

OAKLEY, THORNTON
85. The Guard of the Maharajah.
86. Fakir.

McCARTER, HENRY
87. The Spanish Legend.

BAINS, ETHEL FRANKLIN BETTS
88. Snow White and Rose Red.
89. Rumpelstiltskin.

GALLERY TWENTY-SEVEN

PHOTOGRAPHIC REPRODUCTIONS OF MURAL
PAINTINGS AND SCULPTURE

COPPINI, POMPEO
90. Washington: Mexico City.

FAULKNER, BARRY
91. Decoration for Mrs. Harriman—The
Conquerors No. 1.

HIBBARD, F. C.
92. Fountain Figure.

WEINMAN, ADOLPH A.
93. Statue of General Alexander Macomb.

ADAMS, HERBERT
94. McMillan Fountain.

WEINMAN, ADOLPH A.
95. Group: Maryland Union Soldiers and
Sailors Monument, No. 1.

COX, KENYON
96. Light of Learning.
97. The Judicial Virtues.

CORBETT, GAIL SHERMAN
98. Hamilton S. White Memorial.

WEINMAN, ADOLPH A.
99. Lieutenant Colonel William F. Vilas.

BOYLE, JOHN J.
100. Benjamin Franklin.

WEINMAN, ADOLPH A.
101. Group: Maryland Union Soldiers and
Sailors Monument, No. 2.

COPPINI, POMPEO
102. The Lost Cause.

FAULKNER, BARRY
103. Decoration for Mrs. Harriman—The
Conquerors No. 3.

HIBBARD, F. C.
104. Fountain Figure.

GROVER, OLIVER DENNETT
105. Science.



TWILIGHT.
By Cupertino
Del Campo

UNITED STATES SECTION

- GROVER, OLIVER DENNETT (Continued)
- 106. Art.
 - 107. Labor.
 - 108. Literature.
- STODDARD, FREDERICK L.
- 109. Womanhood.
- GROVER, OLIVER DENNETT
- 110. Decoration in Blackstone Memorial Library.
- LAUBER, JOSEPH
- 111. The Spirit Triumphant.
- SEARS, TABER
- 112. Joshua Crossing the Jordan.
- LAUBER, JOSEPH
- 113. Virtues of an Upright Judiciary.
- VEDDER, ELIHU
- 114. Good and Bad Government: Library of Congress.
- HOLSLAG, J. E.
- 115. On the Banks of the Rio Grande in the Early Days.
- MARSH, FRED DANA
- 116. Mural Decoration.
- WALKER, NELLIE V.
- 117. Her Son.
- ROBINSON, KATHLEEN BEVERLEY
- 118. Inspiration.
- RENAULT, G.
- 119. Sylvan Music.
- WEINMAN, ADOLPH A.
- 120. Figure for Wolcott Grave Memorial.
- VOLK, DOUGLAS
- 121. Fur Trading Period.
- TURNER, C. Y.
- 122. General Washington at Fort Lee.
- DODGE, WILLIAM de LEFTWICH
- 123. Ambition.
- BOYLE, JOHN J.
- 124. Relief Fountain.
- LAMB, FREDERICK STYMETZ
- 125. Conference of Washington and His Officers.
- TAFT, LORADO
- 126. Blackhawk.
- PEARCE, CHARLES SPRAGUE
- 127. Library of Congress.
- CORBETT, GAIL SHERMAN
- 128. Detail of Hamilton S. White Memorial.
- CONNER, JEROME
- 129. Portrait.
- MACNEIL, HERMON ATKINS
- 130. Peace: McKinley Memorial.
- LONGMAN, EVELYN BEATRICE
- 131. Doors for Wellesley College.
- HIBBARD, F. C.
- 132. Infantryman.
- MELCHERS, GARI
- 133. Library of Congress No. 1.
- MACNEIL, HERMON ATKINS
- 134. Prosperity: McKinley Memorial.
- LONGMAN, EVELYN BEATRICE
- 135. Doors: Annapolis.
- HIBBARD, F. C.
- 136. General James Shields.
- TEFFT, CARL E.
- 137. Fort Lee Battle Monument.
- CRISP, ARTHUR
- 138. Seven Ages of Man: Belasco Theatre.
- McKENZIE, R. TAIT
- 139. The Relay Runner.
- MACNEIL, HERMON ATKINS
- 140. Soldiers and Sailors Memorial.
- McEWEN, WALTER
- 141. Library of Congress No. 2.
- JAEGERS, ALBERT
- 142. Baron von Steuben.
- CHANLER, R. W.
- 143. Dance of Death.
- LICHTENAUER, J. MORTIMER
- 144. Proscenium Arch.
- WEINMAN, ADOLPH A.
- 145. Lincoln: State Capitol: Kentucky.
- SCHWEIZER, J. OTTO
- 146. Monument to General Muhlenberg.
- COPPINI, POMPEO
- 147. Washington Monument: Mexico City.
- MACNEIL, HERMON ATKINS
- 148. Soldiers and Sailors Memorial.
- McEWEN, WALTER
- 149. Library of Congress No. 1.
- JAEGERS, ALBERT
- 150. Military Instruction: Baron von Steuben Monument.
- FLANAGAN, JOHN
- 151. Monumental Clock: Library of Congress.
- CRISP, ARTHUR
- 152. Taming of the Shrew.
- McKENZIE, R. TAIT
- 153. Supple Juggler.
- BLUM, ROBERT
- 154. Processional.
- OAKLEY, VIOLET
- 155. Governor's Reception Room: State Capitol: Harrisburg No. 1.
 - 156. Governor's Reception Room: State Capitol: Harrisburg No. 2.
 - 157. Governor's Reception Room: State Capitol: Harrisburg No. 3.

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- 159. Governor's Reception Room: State Capitol: Harrisburg No. 5.
- 160. Governor's Reception Room: State Capitol: Harrisburg No. 6.
- 161. Governor's Reception Room: State Capitol: Harrisburg No. 7.
- 162. Governor's Reception Room: State Capitol: Harrisburg No. 8.
- 163. Governor's Reception Room: State Capitol: Harrisburg No. 9.
- 164. Governor's Reception Room: State Capitol: Harrisburg No. 10.
- 165. Governor's Reception Room: State Capitol: Harrisburg No. 11.

ADAMS, HERBERT

- 166. Tympanum St. Bartholomew Church.

SEARS, TABER

- 167. Eastern Gateway of American Continent.

SCHWARTZ, ANDREW T.

- 168. Panel Ceiling of Ballroom.

ABBEY, EDWIN A.

- 169. Treasures of Earth: Pennsylvania State Capitol.

FRENCH, DANIEL CHESTER

- 170. Africa.

- 171. Europe.

HARVEY, ELI

- 172. Lion Recumbent: Eaton Mausoleum.

BLASHFIELD, EDWIN H.

- 173. The Graduate and Seven other Decorations.

- 174. Washington laying down His Commission and Eight other Decorations.

FRENCH, DANIEL CHESTER

- 175. Melvin Memorial.

- 176. Stuyvesant Memorial.

- 177. Wisconsin.

- 178. Wendell Phillips.

- 179. The Spirit of Life: Spencer Trask Memorial.

- 180. Oglethorpe.

TURNER, C. Y.

- 181. First Passage of Steamer Claremont.

FRENCH, DANIEL CHESTER

- 182. America.

- 183. Asia.

WEINMAN, ADOLPH A.

- 184. Sphinx: Scottish Rite Temple.

HARRIS, W. L.

- 185. Mural Painting on Gold: Paulist Church.

LOOMIS, CHESTER

- 186. Decoration: Adelphi House: Cornell.

HEWLETT, JOSEPH M.

- 187. Decoration for Academic Theatre.

LAMB, FREDERICK STYMETZ

- 188. Designs for Stained Glass Windows.

TURNER, C. Y.

- 189. Triumph of Manhattan.

WHITE, GILBERT

- 190. Decoration: New Haven County Courthouse.

LAMB, CHARLES ROLLINSON

- 191. Lakewood Memorial Chapel.

LA FARGE, JOHN

- 192. Church Decoration.

VEDDER, ELIHU

- 193. Minerva: Library of Congress.

GRIMES, FRANCES

- 194. Bishop Potter: Grace Church.

BUSH-BROWN, H. K.

- 195. Lincoln at Gettysburg.

HARRIS, W. L.

- 196. Decorative Composition: The Precious Blood.

TURNER, C. Y.

- 197. Peggy Stewart.

HARRIS, W. L.

- 198. Color Study: Paulist Church.

LAMB, FREDERICK STYMETZ

- 199. Milton, etc.

- 200. John Eliot Preaching.

SHIRLAW, WALTER

- 201. Library of Congress.

LAUBER, JOSEPH

- 202. Pilgrimage of Life.

NEWTON, FRANCIS

- 203. The Rattle Watch.

MILLET, FRANK D.

- 204. Transportation of Mail: Cleveland Court House No. 2.

PHOENIX, LAUROS MONROE

- 205. Hiawatha.

SARGENT, JOHN SINGER

- 206. Dogma of Trinity: Boston Public Library.

- 207. Confusion of Religions: Lunette.

BALLIN, HUGO

- 208. Ceiling Decorations: Wisconsin.

FAULKNER, BARRY

- 209. Decoration for Mrs. Harriman—Famous Women No. 3.

- 210. Decoration for Mrs. Harriman—The Conquerors No. 4.

SARGENT, JOHN SINGER

- 211. Moloch: Boston Public Library.

- 212. Astarte: Boston Public Library.

LAMB, FREDERICK STYMETZ

- 213. The Wildey Memorial Window.



PORTRAIT OF MRS. C. DE LA C. *By Ernesto de La Carcova*

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- HARRIS, W. L.
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- HARVEY, ELI
215. Sculpture Detail: Lion House.
- FAULKNER, BARRY
216. Decoration for Mrs. Harriman—The Conquerors No. 2.
- CRISP, ARTHUR
217. Mural Paintings: House of S. Prosser.
- ABBEY, EDWIN A.
218. Seat Perilous: Boston Public Library.
- SCHLADERMUNDT, H. T.
219. Art Gallery: Thomas Fortune Ryan, Esq.
- RYLAND, R. K.
220. Night Following Day.
- VILLIS, R. T.
221. Decoration 22nd Regiment Armory.
- FAIRBANKS, F. P.
222. Mars.
- BANCROFT, MILTON
223. Architecture.
- MILLET, FRANK D.
224. Lunette: Hudson County Court House.
- FAIRBANKS, F. P.
225. Lyric Ode.
- WALKER, NELLIE V.
226. Young Donatello.
- BORGLUM, SOLON H.
227. Captain O'Neill.
- CONNOR, JEROME
228. Robert Emmet.
- BOYLE, JOHN J.
229. Stone Age.
- WILLET, A. R.
230. Justice and Mercy.
- BRECK, GEORGE W.
231. The Nativity.
- PEIXOTTO, ERNEST
232. Panel for Frieze.
- BORGLUM, SOLON H.
233. General Gordon.
- ZOLNAY, GEORGE JULIAN
234. The Call: Detail.
- TILDEN, DOUGLAS
235. Monument: California Volunteers.
- BUSH-BROWN, H. K.
236. Mary Jennison: The White Captive.
- MILLET, FRANK D.
237. Transportation of Mail: Cleveland Court House No. 3.
- KIMBALL, ISABEL M.
238. Fountain of Wenonah.
- CONNOR, JEROME
239. John Carroll: Founder of Georgetown University.
- BROOKS, RICHARD E.
240. Seward.
- MELCHERS, GARI
241. Library of Congress No. 1.
- JONES, FRANCIS C.
242. Mural Decoration.
- THAYER, ABBOTT H.
243. Florence.
- WENDT, JULIA M. BRACKEN
244. The Nymph.
- TILDEN, DOUGLAS
245. Fountain of Mechanics.
- ZOLNAY, GEORGE JULIAN
247. Labor: Detail.
- FAULKNER, BARRY
248. Decoration for Mrs. Harriman—Famous Women No. 2.
- FAIRBANKS, F. P.
249. Cotton.
- FAULKNER, BARRY
250. Decoration for Mrs. Harriman—Famous Women No. 1.
- MILLET, FRANK D.
251. Transportation of Mail: Cleveland Court House No. 1.
- TILDEN, DOUGLAS
253. Fountain of Mechanics.
- WALKER, NELLIE V.
254. Memorial: W. S. Stratton.
- CORBETT, GAIL SHERMAN
255. Sundial Boy.
- HIBBARD, F. C.
256. Mark Twain.

GALLERY TWENTY-EIGHT

PAINTINGS AND DRAWINGS

- WHISTLER, JAMES McNEILL
257. Gray and Silver: The Life Boat.
Lent by National Gallery, Freer Collection.
258. The Sad Sea: Dieppe.
Lent by National Gallery, Freer Collection.
259. Petite Mephiste.
Lent by National Gallery, Freer Collection.
260. The White House.
Lent by National Gallery, Freer Collection.
261. Wortley: Note in Green.
Lent by National Gallery, Freer Collection.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

WHISTLER, JAMES McNEILL (Contd.)

262. Venus Rising from the Sea.
Lent by National Gallery, Freer Collection.
263. Symphony in Blue and Pink.
Lent by National Gallery, Freer Collection.
264. Symphony in White and Red.
Lent by National Gallery, Freer Collection.
265. Variation in Blue and Green.
Lent by National Gallery, Freer Collection.
266. The White Symphony: Three Girls.
Lent by National Gallery, Freer Collection.
267. Venus.
Lent by National Gallery, Freer Collection.
268. Blue and Gold: the Rose Azalea.
Lent by National Gallery, Freer Collection.
269. Green and Silver: Beaulieu Terrace.
Lent by National Gallery, Freer Collection.
270. Portrait of Mrs. Whibley.
Lent by National Gallery, Freer Collection.
271. Grey and Silver: the Mersey.
Lent by National Gallery, Freer Collection.
272. Nude Figure and Cupid.
Lent by National Gallery, Freer Collection.
273. Nude Figure.
Lent by J. Alden Weir, Esq.
274. Study in Rose and Brown.
Lent by the Hackley Gallery of Fine Arts.
275. Green and Violet: Portrait of Mrs. E. Millicent Cobden.
Lent by the Estate of Mrs. E. M. Cobden.
276. Portrait: Mrs. Huth.
Lent by Louis Huth, Esq.
277. Falling Rocket: Nocturne: Black and Gold.
Lent by Samuel Untermyer, Esq.
278. Note Blanche: Whistler's Study of Jo.
Lent by the Estate of Mrs. E. M. Cobden.
279. The Daughter of the Concierge.
Lent by Mrs. William A. Noyes.

SCULPTURE

POLASEK, ALBIN

280. Maternal Love.
- MacNEIL, CAROL BROOKS
281. Betty.

LONGMAN, EVELYN BEATRICE

282. Female Torso.
283. Female Torso.

POLASEK, ALBIN

284. Portrait of a Baby.

QUINN, EDMOND T.

285. Audrey.

POLASEK, ALBIN

286. Fantasy.

GALLERY TWENTY-NINE

PRINTS, PAINTINGS AND DRAWINGS

WHISTLER, JAMES McNEILL

287. The Little Mast.
288. San Biagio.
289. Drouet.
290. The Traghetto.
291. The Thames.
292. San Giorgio.
293. Becquet.
294. The Piazzetta.
295. Long House, Amsterdam.
296. La Vieille aux Loques.
297. The Palaces.
298. Unfinished Sketch of Lady Haden.
299. The Riva, No. 1.
Lent by William M. Ladd, Esq.
300. The Smith, Passage du Dragon.
301. Draped Figure, Reclining (in colors).
302. Draped Figure, Standing (in colors).
303. The Little Nude Model Reading.
Lent by Hunt Henderson, Esq.
304. Long Venice.
Lent by William M. Ladd, Esq.
305. Nude Model, Standing.
Lent by Hunt Henderson, Esq.
306. Square House, Amsterdam.
307. Doorway and Vine.
308. Two Doorways.
309. Salute: Dawn.
310. Model and Child.
Lent by William M. Ladd, Esq.
311. Study: Maude Seated.
312. Stephane Mallarme.
313. A Duet.
Lent by Hunt Henderson, Esq.
314. The Limeburner.
Lent by William M. Ladd, Esq.
315. The Dancing Girl.
Lent by Hunt Henderson, Esq.
316. Black Lion Wharf.
Lent by William M. Ladd, Esq.
317. La Fruitiere de la Rue de Grenelle.
Lent by Hunt Henderson, Esq.
318. Rotherhithe.
319. Weary.
Lent by William M. Ladd, Esq.
320. Terrace: Luxembourg.
Lent by Hunt Henderson, Esq.

UNITED STATES SECTION

WHISTLER, JAMES McNEILL (Contd.)

321. Girl with Parasol.
Lent by Mrs. G. R. Halkett.
322. Little London.
Lent by Hunt Henderson, Esq.
323. The Opal Sea.
Lent by the Estate of Mrs. E. M. Cobden.
324. The Blacksmith's Shop.
Lent by William M. Ladd, Esq.
325. Portrait of Joseph Pennell.
326. Savoy Pigeons.
Lent by Hunt Henderson, Esq.

SCULPTURE

NOQUET, PAUL

327. Endless Grief.

GALLERY THIRTY

PRINTS: ETCHINGS, LITHOGRAPHS, ETC.

WOLF, HENRY

328. Lower N. Y. in a Mist from a Penn. R. R. Boat.
329. The Evening Star.
330. Little Lady Sophie of Soho (after Whistler).
331. Evening, Swan Lake, Central Park, New York.
332. The Wood Gatherers (after George Inness).
333. Lizzie Lynch (after Weir).
334. Joseph Pulitzer (after Sargent).
335. The Mussel Gatherers (after Homer D. Martin).
336. The Mirror (after John W. Alexander).
337. The Morning Star.
338. Lady with a Lute (after Vermeer).
339. River Scene, La Riviere a la Tour Lointaine (after Corot).
340. A Northeaster (after Homer).
341. Portrait of the Engraver, H. Wolf, (after Wiles).
342. Miss Alexander (after Whistler).

FRENCH, FRANK P.

343. Edwin Booth (after Sargent).
344. Portrait (after Dewing).

CHADWICK, CHARLES W.

345. Needlework (after Townsend).

EVANS, JOHN W.

346. Becalmed (after Beal).

NORTHCOTE, STAFFORD. M.

347. Playmates.

CHADWICK, CHARLES W.

348. The Culprit (after Belcher).

BERNSTROM, VICTOR

349. The River Shore.

FRENCH, FRANK P.

350. Beech Woods (after Parsons).
351. The Meadow.

352. Bedouin Girl (after Photograph).

353. Isaac Walton (after Boughton).

WELLINGTON, F. H.

354. Girl at the Piano (after painting by Harry Townsend).

CLOSSON, WILLIAM BAXTER

355. The Christ (after Da Vinci).
356. Winifred Dysart (after Fuller).

WATT, WILLIAM G.

357. A Russian Lady (after Fechin).

BERNSTROM, VICTOR

358. Pirates Haven.

EVANS, JOHN W.

359. Making Glass Beads (after Sargent).
360. Commencement Day (after Bellows).

WATT, WILLIAM G.

361. The Ring (after Alexander).

MEINSHAUSEN, GEORGE

362. Andrew Jackson.

CLOSSON, WILLIAM BAXTER

363. Ideal Head (after Fuller).

WATT, WILLIAM G.

364. The Apple Gatherers (after Anderson).

MEINSHAUSEN, GEORGE

365. The Life Boat.
366. The Phantom Ship.

ROSENTHAL, ALBERT

367. William H. Taft (after Zorn).

MORAN, MARY NIMMO

368. Gardner's Bay, Long Island.

SMILLIE, JAMES DAVID

369. Montrose, Pennsylvania.
370. Hollyhocks.

PARRISH, STEPHEN

371. Fisherman's House, Cape Ann.

ROSENTHAL, MAX

372. Mrs. Benedict Arnold and Child.
373. General James Wilkinson.
374. Washington (after Stuart).

PLATT, CHARLES A.

375. Fish House.
Lent by A. S. Macdonald, Esq.

SMILLIE, JAMES DAVID

376. Good Night and Sweet Dreams.

MORAN, MARY NIMMO

377. The Edge of a Georgian Pond.

MORAN, THOMAS

378. An Old Apple Orchard.

ROSENTHAL, ALBERT

379. Theodore Roosevelt (after Sargent).

MORAN, MARY NIMMO

380. Twilight, Easthampton.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

- HAMMERSMITH, PAUL
 381. Jones Island.
 382. Close of Day.
- BACHER, OTTO
 383. Rainy Day in Venice.
- STEUVER, CELIA M.
 384. Old Street, Besigheim, Bavaria.
- BACHER, OTTO
 385. Chioggia.
- VANDERHOEF, CHARLES A.
 386. Solitude.
- STEUVER, CELIA M.
 387. Ulm IL.
- MORAN, THOMAS
 388. Hook Pond, Easthampton.
- MILLAR, ADDISON THOMAS
 389. The Winding Road, Holland.
- FERRIS, STEPHEN J.
 390. Granada.
 Lent by Ingraham Hughes, Esq.
- MILLAR, ADDISON THOMAS
 391. The Storm, St. Vincent de Paul, N. Y.
- BACHER, OTTO
 392. Casa d'Oro.
- MORAN, THOMAS
 393. The Breaking Wave.
- MORAN, MARY NIMMO
 394. Goose Pond.
- MORAN, THOMAS
 395. The Light House.
- MERRITT, ANNA LEA
 396. A Child That Wriggled.
- BACHER, OTTO
 397. Three Ships.
- MILLAR, ADDISON THOMAS
 398. Moonrise on the Birches.
- MERRITT, ANNA LEA
 399. Reapers.
- PARTINGTON, GERTRUDE
 400. Beach and Cliffs at San Francisco.
- WEIR, J. ALDEN
 401. Portrait of H. C. Weir.
- BLUM, ROBERT F.
 402. The Witch.
- STETSON, CHARLES WALTER
 403. Landscape with Figures.
- WEIR, J. ALDEN
 404. Portrait Figure.
405. The Evening Lamp.
- BACHER, OTTO
 406. Entrance: Grand Canal.
 Lent by Frederick Keppel & Co.
- WEIR, J. ALDEN
 407. Arcturus.
408. Portrait of John F. Weir.
409. Child With Dog.
410. The Little Student.
- BACHER, OTTO
 411. The Lido: Venice.
- WEIR, J. ALDEN
 412. Portrait of Dr. Robert F. Weir.
- BLUM, ROBERT F.
 413. Profile.
 Lent by William J. Baer, Esq.
- BACHER, OTTO
 414. Fondamenta di Tolentini.
- GOETSCH, GUSTAV F.
 415. The Harbor.
416. Marblehead Harbor.
- PERARD, VICTOR SEMON
 417. Brooklyn Bridge.
418. The Madeleine.
- PARTINGTON, GERTRUDE
 419. Old Telegraph Hill.
- MULLGARDT, LOUIS CHRISTIAN
 420. East Entrance to Varied Industries Building.
- RYDER, WORTH
 421. Alt Munchenerin.
- WILLIAMS, J. SCOTT
 422. The Ship Blacksmith Shop.
- MULLGARDT, LOUIS CHRISTIAN
 423. Carmel Mission: Carmel-by-the-Sea, California.
- RYDER, WORTH
 424. Flemish Woman.
- GOETSCH, GUSTAV F.
 425. On the Harlem Pier.
426. Marblehead, Mass.
- MULLGARDT, LOUIS CHRISTIAN
 427. West Side of Education Building.
- RYDER, WORTH
 428. The Veronese.
- GOETSCH, GUSTAV F.
 429. In the Harbor.
- MONKS, JOHN A. S.
 430. Rocky Road.
- GRIFFIN, JAMES MARTIN
 431. River Lee, Cork, Ireland.
- DILLAYE, BLANCHE
 432. On Little Egg Harbor Bay.
433. A Bird's Eye View of Annisquam.
- JONES, ALFRED
 434. The Capture of Major Andre.
- FARRAR, HENRY
 435. Evening near a Fishing Station.
- SAVAGE, EDWARD
 436. The Washington Family.



THE YOUNG LANDLADY. *By Jorge Bermudez*

UNITED STATES SECTION

KOOPMAN, AUGUSTUS

437. Brittany Fisherman.

MORAN, PETER

438. On the Road to Albuerque.

JONES, ALFRED

439. Farmer's Noon.

BROWN, M. E. D.

440. Stephen Girard (after Bass Otis).

LONGACRE, JAMES BARTON

441. Andrew Jackson.

MORAN, THOMAS

442. Solitude.

TIEBOUT, CORNELIUS

443. Right Rev. William White.

PEALE, REMBRANDT

444. Lord Byron.

SMITHWICK, JOHN G.

445. Girl with Muff (after Abbey).

WARNER, WILLIAM

446. Sir Charles Metcalf.

HARRITON, ABRAHAM

447. Son of Israel.

HILL, JOHN

448. New York from Governor's Island.

RITCHIE, ALEXANDER HAY

449. The March to the Sea (after Darley).

MARSHALL, WILLIAM EDGAR

450. George Washington.

SCHOFF, STEPHEN ALONZO

451. General Devens (after F. Vinton).

KRUELL, GUSTAV

452. Abraham Lincoln.

DAWSON-WATSON

453. The Night Fisherman.

SCHOFF, STEPHEN ALONZO

454. The Bathers (after William Hunt).

DAWSON-WATSON

455. The Man with the Silver Tocco (after Rembrandt).

BURT, CHARLES

456. Henry W. Longfellow.

SCHOFF, STEPHEN ALONZO

457. Mrs. Harrison Grey Otis (after Gilbert Stuart).

KING, F. S.

458. The Sorceress (after F. S. Church).

FARRAR, HENRY

459. Sunset.

SMILLIE, JAMES DAVID

460. Voyage of Life.

DURAND, ASHER BROWN

461. Ariadne (after Vanderlyn).

KRUELL, GUSTAV

462. W. T. Sherman.

463. Robert E. Lee.

PARTINGTON, GERTRUDE

464. Portrait Mlle. de Cordoba.

COLE, TIMOTHY

465. Portrait (after Velasquez).

466. Portrait of Princess Vitelli (after Francia).

467. Holy Family (after Rembrandt).

468. Portrait of a Spanish Lady (after Fortuny).

469. Portrait of Lady Skipwith (after Reynolds).

470. Saint Elizabeth (after Zurbaran).

471. The Bathers (after Corot).

472. La Maternité (after Carriere).

473. Portrait of a Man (after Velasquez).

474. The Mother (after Millet).

475. Madame Mercier (after Greuze).

476. Philip IV. (after Velasquez).

477. Portrait of Snyder's Wife (after Van Dyck).

478. Nature (after Romney).

479. Mona Lisa (after Da Vinci).

SCULPTURE

DALLIN, CYRUS EDWIN

480. Chief Joseph.

481. Standing Elk.

GALLERY THIRTY-ONE.

PRINTS; ETCHINGS, LITHOGRAPHS, ETC.

PENNELL, JOSEPH

482. Under the Bridge, Chicago.

483. The Cathedral Door.

484. Up to the Fairmont.

485. At the Foot of the Falls.

486. On the Way to Bessemer.

487. Falls at Night.

488. Pittsburg No. 3.

489. Storm in the Canyon.

490. Rebuilding the Campanile No. 2.

491. Old and New Rome.

492. The Walled City.

493. Rebuilding the Campanile: Venice.

494. Rebuilding the Campanile No. 3.

495. Guard Gate, Gatun.

496. On the Pincio: Rome.

497. The Castle.

498. St. Paul's out of My Window.

499. The Cut: Culebra.

500. Pittsburg No. 2.

501. Steam Shovel.

502. Wren's City.

503. River of Work: Leeds.

504. Guard Gate: Gatun No. 2.

505. Low Moor Works: Bradford.

506. Bottom of Gatun Lock.

507. Cortland Street by Night.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

PENNELL, JOSEPH (Continued)

- 508. Palisades and Palaces.
- 509. End of the Day: Gatun Lock.
- 510. Times Building.
- 511. Bottom of Pedro Miguel.
- 512. Hail America.
- 513. The Big Stack: Sheffield.
- 514. Cranes at Miraflores.
- 515. Grip at Serang.
- 516. The Avenue.
- 517. Old and New Mills at Valenciennes.
- 518. The Elevated.
- 519. The Dump: Serang.
- 520. The Woolworth Building.
- 521. New Rhine Castles.
- 522. The White Tower.
- 523. Zeppelin Shed.
- 524. The Iron Gate: Charleroi.
- 525. Modern Hobbema: Charleroi.
- 526. Copper at Cardiff.
- 527. White Mills: Holland.
- 528. Columns of Temple of Jupiter: Evening.
- 529. Stock Yards: Chicago.
- 530. Grain Elevators: Chicago.
- 531. Zeppelin Coming Out.
- 532. Creusot.

SCULPTURE

BOYLE, JOHN J.

- 533. Tired Out.

GALLERY THIRTY-TWO.

PRINTS: ETCHINGS, LITHOGRAPHS, ETC.

GAGNON, CLARENCE A.

- 534. Rue des Cordeliers: Dinan.
- 535. L'Orage.

COTTON, JOHN WESLEY

- 536. Pollard Willows.

WOOD, FRANKLIN T.

- 537. St. Jerome.

HASKELL, ERNEST

- 538. The Spectre.
- 539. Dwarfs of Ragged Island.

PAULUS, FRANCIS PETRUS

- 540. Old Beggar Woman.

COTTON, JOHN WESLEY

- 541. Belgian Farm.
- 542. In the Beguinage: Bruges.

WOOD, FRANKLIN T.

- 543. Farm Lane.

HASKELL, ERNEST

- 544. Hill Top.
- 545. Kennebeck Homesteads.

PAULUS, FRANCIS PETRUS

- 546. Head of an Old Man.

PIAZZONI, GOTTARDO F. P.

- 547. Avenue des Champs Elysees: Paris.

- 548. Mountain Home: Switzerland.

- 549. The Seine: Neuilly, France.

GAGNON, CLARENCE A.

- 550. Mont St. Michel: Brittany.

DE CORDOBA, MATHILDE

- 551. Ma Mere.

ARMINGTON, CAROLINE HELENA

- 552. St. Sulpice: Paris.

DE CORDOBA, MATHILDE

- 553. Charles Courtenay Hoge.

ARMINGTON, CAROLINE HELENA

- 554. Notre Dame de Paris.

VONDROUS, JOHN C.

- 555. Nicholas Church from Mostecka St.
- 556. Prague Bridges.

ARMINGTON, FRANK M.

- 557. Portal am Rathaushof: Rothenburg.

REED, EARL H.

- 558. The Homing Call.

ARMINGTON, FRANK M.

- 559. Henkersteg: Nurnberg.

VONDROUS, JOHN C.

- 560. S. Maria della Salute: Venice.

ARMINGTON, FRANK M.

- 561. Boulevard des Capucines: Paris.

VONDROUS, JOHN C.

- 562. Tyn Church: Prague (Nocturne).

AID, GEORGE CHARLES

- 563. Port d'Honfleur.
- 564. Notre Dame de Mechin.
- 565. Isolabona.

BORG, CARL OSCAR

- 566. Villa dei Quintilli (Campagna Romana).

WEBSTER, HERMAN A.

- 567. Vieux Marché: Marseilles.

AID, GEORGE CHARLES

- 568. Les Deux Ponts: San Remo.

WEBSTER, HERMAN A.

- 569. L'Institut.
- 570. Ancienne Faculté de Medecine: Paris.
- 571. Old Houses on the Quai.
- 572. Le Pont Notre Dame.

BORG, CARL OSCAR

- 573. Il Castello.

AID, GEORGE CHARLES

- 574. Pont Neuf.
- 575. Les Balcons: Isolabona.

WEBSTER, HERMAN A.

- 576. Sur le Quai Montebello.

RANDOLPH, LEE F.

- 577. A Wind-swept Pine: Monterey.
- 578. San Carlos Mission: Monterey.

WOOD, FRANKLIN T.

- 579. Piazza Bagnia.



PORTRAIT: BENEDICT XV. *By Horatio Gaigher*

UNITED STATES SECTION

- WASHBURN, CADWALLADER
580. Dragon Font at Kujomizu Dera Temple: Japan.
581. Tower of Templo Parroquial: Toxco.
- WOOD, FRANKLIN T.
582. Old Man of Taormina.
- PEARSON, RALPH M.
583. Site of New Field Museum.
584. Winter in Jackson Park.
- RANDOLPH, LEE F.
585. Old Church Tower at Grez.
- PEARSON, RALPH M.
586. Structural Iron.
- WASHBURN, CADWALLADER
587. Peon with Zarape.
- WOOD, FRANKLIN T.
588. Pasture Bars.
- WASHBURN, CADWALLADER
589. Ebbing Tides.
- RANDOLPH, LEE F.
590. L'eglise de Nemours.
- WOOD, FRANKLIN T.
591. Gondolas.
- WASHBURN, CADWALLADER
592. Santa Maria in Distance: Cuernavaca, Mexico.
- STURGES, DWIGHT C.
593. A Late Cottage.
- WRIGHT, MARGARET HARDON
594. St. Merry: Paris.
- SCHNEIDER, OTTO J.
595. The Old Settee.
- BROWN, HOWELL C.
596. Eucalyptus Trees: Laguna Beach.
- STURGES, DWIGHT C.
597. Alone.
598. The Promised Land.
599. Sisters.
600. Stamp Collectors.
- RYDER, WORTH
601. Bavarian Girl.
- MERRILL, KATHERINE
602. Burnham Beeches.
- STURGES, DWIGHT C.
603. Portrait: Dr. Samuel Green.
604. The Bed Time Story.
- LEVY, WILLIAM AUERBACH
605. The Harp of the Winds.
- COOVER, NELL
606. Waiting.
- WASHBURN, CADWALLADER
607. Where Boats Beach.
- STURGES, DWIGHT C.
608. The Three Elms.
- GLEESON, CHARLES K.
609. Quai d'Ivry: Paris.
- CONGDON, ADAIRENE VOSE
610. Place Saint Genevieve.
- CONGDON, THOMAS R.
611. Saint Etienne du Mont.
- CONGDON, ADAIRENE VOSE
612. Montreuil sur Mer.
- SMITH, J. ANDRE
613. The Jewel of Venice.
614. Palaces and Barges.
615. The Molo: Venice.
616. The Little Foundry: Venice.
- ROTH, ERNEST DAVID
617. Grim Florence.
- SMITH, J. ANDRE
618. The Inner Gate: San Gemignano.
- GOLDTHWAITE, ANNE
619. Fraulein Von Kneptisch.
- ROTH, ERNEST DAVID
620. Ca' d'Oro: Venice.
- ROTH, ERNEST DAVID
621. The Arch of the Conca.
- GOLDTHWAITE, ANNE
622. Church Yard, Brittany.
- ROTH, ERNEST DAVID
623. Il Campo Margherita: Venice.
624. The Buttress: Ponte Trinita.
- GOLDTHWAITE, ANNE
625. Montmartre.
- SMITH, J. ANDRE
626. Towers and Domes: Venice.
- ROTH, ERNEST DAVID
627. Ponte Trinita: Florence.
628. Assisi.
629. Florentine Roofs.
- GOLDTHWAITE, ANNE
630. The Ballet.
- CONGDON, THOMAS R.
631. Le Palais du Luxembourg.
632. Bridge of Sighs.
633. Fountain of the Luxembourg.
- BORG, CARL OSCAR
634. San Pietro di Palestrina.
635. Landscape.
- SLOAN, JOHN
636. Roofs: Summer Night.
637. Night Windows.
638. Fifth Avenue Critics.
639. Mother.
640. Ping Pong Photos.
641. The Little Bride.
642. Turning Out the Light.
643. Connoisseurs of Prints.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

- QUINLAN, WILL J.
644. Building a Viaduct.
645. Edge of the Sassafras Grove.

SCULPTURE

- DALLIN, CYRUS EDWIN
646. Protest.

GALLERY THIRTY-THREE

PRINTS, ETCHINGS, LITHOGRAPHS, ETC.

- DAHLGREEN, CHARLES W.
647. The River.

- WILKE, WILLIAM H.
648. Toward the Bay.

- NAHL, PERHAM W.
649. Monterey Cypress.

- BROWN, BENJAMIN C.
650. Cliffs: Golden Gate.

- DAHLGREEN, CHARLES W.
651. The Willows.

- BROWN, BENJAMIN C.
652. Venetian Bridge.

- NAHL, PERHAM W.
653. Pan and Syrinx.

- DAHLGREEN, CHARLES W.
654. Approaching Storm.

- ERTZ, EDWARD F.
655. Place Royal: Paris.

- NAHL, PERHAM W.
656. Arbolado.

- BROWN, BENJAMIN C.
657. In Old San Juan.

- PEARSON, RALPH M.
658. Rough Water Outside.

- ERTZ, EDWARD F.
659. La Terre.

- WILKE, WILLIAM H.
660. The Viaduct.

- NORDFELDT, BROR J.
661. The Incoming Fog.
662. Little Italy: Chicago.
663. The Jew of Tangier.

- BURR, GEORGE ELBERT
664. The Willows.

- HIGGINS, EUGENE
665. The Rent Bill.

- NORDFELDT, BROR J.
666. My Mother.
667. Hee Jan.

- LEWIS, ALLEN
668. The Landing.

- BURR, GEORGE ELBERT
669. The Fairy Glen.

- HIGGINS, EUGENE
670. Midnight Duty.

- NORDFELDT, BROR J.
671. Barges on the North Branch: Chicago.

672. The Open Hearth Furnace: Chicago.

- QUINLAN, WILL J.
673. Burling Slip: N. Y. City.
674. New York Towers.

- JAQUES, BERTHA E. CLAUSON
675. Minelli: Venice.

676. Venice Fisherman.

- HARSHE, ROBERT B.
677. Fisherman's Wharf.

- HANSEN, ARMIN C.
678. At the Landing Stages.

- HURLEY, EDWARD T.
679. Market Alley.

- HARSHE, ROBERT B.
680. San Lorenzo.
681. The Ostrich.

- HURLEY, EDWARD T.
682. Dry Creek Valley.

- HARSHE, ROBERT B.
683. Dutch Cottages.

- HANSEN, ARMIN C.
684. Flemish Landscape.

- HURLEY, EDWARD T.
685. A Bad Night.

- PARTRIDGE, G. ROY
686. St. Etienne du Mont.
687. St. Cloud.
688. Tanagra and Marguerites.
689. Ambition Bound.
690. Dancing Water.

- REED, EARL H.
691. A City's Highway.

- PARTRIDGE, G. ROY
692. White Butterfly.
693. In a King's House.
694. Notre Dame.

- LEWIS, ALLEN
695. Gowanus Canal.
696. Lady on the Stairs.

- CALEWAERT, LOUIS H.
697. Old Houses in Detroit.

- LEWIS, ALLEN
698. The Procession.

699. Old Woman Reading.

- CALEWAERT, LOUIS H.
700. Madam Braun.

- LEWIS, ALLEN
701. The Work Shop.

702. Climbing Boy.

- CALEWAERT, LOUIS H.

703. The Blower.



FORT
ST. ANDRE.
By H. Hughes-
Stanton

UNITED STATES SECTION

- KIMBALL, KATHERINE
704. Lock at Moret-sur-Loing.
705. Oast Houses.
706. Presbytere de St. Maclou: Rouen.
- WARNER, EVERETT L.
707. Memorial Tower.
708. Brooklyn Bridge.
709. Montreuil Mills.
- ORR, LOUIS
710. Westminster Abbey: London.
- KING, CHARLES B.
711. Dixmude: Belgium.
- WARNER, EVERETT L.
712. Phelps Gateway.
- KIMBALL, KATHERINE
713. Chateau Gaillard (acquaintant).
- WARNER, EVERETT L.
714. Moonlight: Montreuil.
- ORR, LOUIS
715. Pont Neuf: Paris.
- WARNER, EVERETT L.
716. Brothers and Linnonia.
717. Rue Jerzual, Dinan.
- YOUNG, MAHONRI M.
718. Tewa No. 1.
- GOLDTHWAITE, ANNE
719. Cock Fight.
- WARNER, EVERETT L.
720. A Bavarian Church.
- STEVENS, HELEN B.
721. Main Building and Boat Houses: Wellesley.
- WINSLOW, HENRY
722. Westminster Cathedral.
- STEVENS, THOMAS WOOD
723. Harper Memorial: University of Chicago.
724. Bow and Arrow.
- STEVENS, HELEN B.
725. Library Cloister: Bryn Mawr College.
- STACKPOLE, RALPH
726. Adele.
- LUQUIENS, HUC-MAZELET
727. Farm Yard in Picardie.
- STEVENS, THOMAS WOOD
728. Old South Middle: Yale.
729. Bridging a Ravine: Pittsburg.
730. The Yard: Harvard.
- WINSLOW, HENRY
731. Saint Paul's.
- GALLAGHER, SEARS
732. Across the River.
733. Girl with Rabbit.
- KIMBALL, KATHERINE
734. Chateau Gaillard.
- ADDAMS, CLIFFORD
735. Admiral's House: Amsterdam.
736. City Hall: Philadelphia.
737. Land Ho.
- GLEESON, CHARLES K.
738. Les Carriers: Paris.
- PLOWMAN, GEORGE T.
739. Mezzotint.
- ADDAMS, CLIFFORD
740. Home for Decayed Fishermen.
- PAULUS, FRANCIS PETRUS
741. The Coppersmiths.
- ADDAMS, CLIFFORD
742. Porta della Carta.
743. The Harbor: Dordrecht.
- GLEESON, CHARLES K.
744. King's Highway Viaduct: St. Louis.
- GALLAGHER, SEARS
745. Old State House: Boston.
746. Paul Revere House: Boston.
- GLEESON, CHARLES K.
747. Pont Saint Nicholas.
- HALE, WALTER
748. The Flat Iron Building: New York.
- CHADWICK, EMMA
749. Pont Neuf.
- BARONE, ANTONIO
750. "Bobs."
- HORNBY, LESTER GEORGE
751. Le Gouter.
- JACQUES, BERTHA E. CLAUSON
752. Sunny Corner.
- BARONE, ANTONIO
753. The Musicians.
- HORNBY, LESTER GEORGE
754. Le Matin: Gland-sur-Marne.
- JACQUES, BERTHA E. CLAUSON
755. The Tangle: Chioggia.
- STEVENS, DOROTHY
756. Gamine.
- HORNBY, LESTER GEORGE
757. Le Pont: Marne.
- GALLAGHER, SEARS
758. Woolworth Building: New York.
- JACQUES, BERTHA E. CLAUSON
759. Shipyard: Venice.
- JOHNS, W. R.
760. The Ruined Castle at Grez.
- JACQUES, BERTHA E. CLAUSON
761. The Arch Roman Forum.
- JOHNS, W. R.
762. Village on the Seine.
- WORKMAN, DAVID TICE
763. Elvet Bridge: Old Durham.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

- KEELER, CHARLES B., JR.
764. Bazaar of the 100,000 Articles:
Quimper, Brittany.
- YOUNG, MAHONRI M.
765. Under the "L."
- CHANDLER, GEORGE WALTER
766. Impasse du Lion: Algiers.
- MERRILL, KATHERINE
767. St. Dunstons in the East.
- WETHERILL, ELISHA KENT KANE
768. The Triangle.
- CHANDLER, GEORGE WALTER
769. The Minaretttes: Benares.
- KEELER, CHARLES B., JR.
770. Old Houses in the Place Terre au
Duc: Quimper.
- YOUNG, MAHONRI M.
771. Ballet Girl No. 1.
- CHANDLER, GEORGE WALTER
772. Bab El Tunis.
- MERRILL, KATHERINE
773. Canterbury from St. Martin's Hill.
- COVEY, ARTHUR S.
774. Steel Workers, No. 1.
- CHANDLER, GEORGE WALTER
775. Ponte Vecchio: Florence.
- MELVILLE, FRANCIS
776. The Cobbler.
- COVEY, ARTHUR S.
777. The Great Wheel: South Troy, N. Y.
778. Harbour Cove: Gloucester.
- HARER, FREDERICK W.
779. Independence Square.
- DAHLGREEN, CHARLES W.
780. Falkenburg: Germany.
- STEVENS, DOROTHY
781. St. Jacques: Dieppe.
- MELVILLE, FRANCIS
782. Busy.
- PLOWMAN, GEORGE T.
783. St. Nicholas du Chardonnet.
- LEMOS, PEDRO J.
784. The Old Quarry.
- PLOWMAN, GEORGE T.
785. Passage du Patriarchs: Paris.
- STEVENS, DOROTHY
786. Odalisque.
- HARRITON, ABRAHAM
787. An Old Hebrew Peddler.
- PLOWMAN, GEORGE T.
788. Notre Dame: Paris.
- MERRILL, KATHERINE
789. Federal Building from Quincy St.:
Chicago.
- HORNBY, LESTER GEORGE
790. Le Ciel Pluvieux.
- STEVENS, DOROTHY
791. La sortie de l'eglise.
- TALLMADGE, THOMAS E.
792. Structural Steel.
- WETHERILL, ELISHA KENT KANE
793. Ben Hawkin's Blacksmith Shop.
- LEVY, WILLIAM AUERBACH
794. The Troubadour.
- HARER, FREDERICK W.
795. A Fire.
- LEVY, WILLIAM AUERBACH
796. The Cellist.
797. Quai Grand Augustins: Paris.
798. The Patriarch's Prayer.
799. In Exile.
- SIMMONS, WILL
800. Vultures.
- HANSEN, ARMIN C.
801. Harry Varick.
- LEVY, WILLIAM AUERBACH
802. Cecco.
Lent by the Hahlo Gallery.
- STEVENS, DOROTHY
803. Old Bridge: Bruges.
- SIMMONS, WILL
804. White Herons.
- CHADWICK, EMMA
805. Landscape.
- COLWELL, ELIZABETH
806. The Four Willows by the Stream.
- WETHERILL, ELISHA KENT KANE
807. The Archway.

SCULPTURE

- AITKEN, ROBERT
808. Tired Mercury.
- KONTI, ISIDORE
809. Surprise.
- GALLERY THIRTY-FOUR
PRINTS, ETCHINGS, LITHOGRAPHS, ETC.
- COOVER, NELL
810. Sleeping Infant.
811. Jealousy.
812. Petit Enfant.
- HOBART, CLARK
813. Nymph at the Pool.
814. The Greeting.
815. Camp Mystery.
816. Ready for the Ball.
817. Idyl.
818. Spring.
819. Lover's Quarrel.
820. Memories.
821. Woodchopper's Hut.



THE MODEL. *By Laura Knight*

UNITED STATES SECTION

- BROWN, BENJAMIN C.
822. Santa Maria della Salute: Venice.
823. Russian River: California.
824. Rainy Day: San Francisco.
- LUM, BERTHA
825. Junks.
- RUBINS, H. W.
826. Arriving Steamer.
- LEMOIS, PEDRO J.
827. Along the Road.
- LUM, BERTHA
828. Aoyagi.
829. Through the Night.
830. Rainy Twilight.
- BREYFOGLE, JOHN WINSTANLEY
831. The Rain.
- LUM, BERTHA
832. Fox Women.
833. Magic Carpet.
834. Theatre Street: Yokohama.
835. Winter.
836. Bamboo Road.
837. Evening.
- RUBINS, H. W.
838. Chicago River.
- LEVY, BEATRICE S.
839. Central Park Impression: New York.
- BAUMANN, GUSTAVE
840. Town of Nashville.
841. In the Hills of Brown.
842. Mathis Alley.
843. Courthouse Yard.
844. The Door Yards.
- NAHL, PERHAM W.
845. Evening.
- COLWELL, ELIZABETH
846. The Lake in Winter.
- SENSENEY, GEORGE
847. Chapel at Montarlot.
- MARTINEZ, XAVIER
848. Valkyrie of the Sea.
- SENSENEY, GEORGE
849. Fisherwomen of Etaples.
850. Court of the Grey Hounds.
851. Old Foot Bridge.
852. An Archway.
853. Devout Woman.
- GRIFFITH, LOUIS OSCAR
854. Sardine Boats: Concarneau.
- MARTINEZ, XAVIER
855. California Landscape.
856. Peace.
- GRIFFITH, LOUIS OSCAR
857. Winter.
- PATTERSON, MARGARET
858. Le Pouldu: Brittany.
859. The Hyer's House: Chatham.
- PEARSON, RALPH M.
860. Moonlight: Pont de l'Arche.
- PATTERSON, MARGARET
861. The Tall Trees.
862. The Swan.
- GILMORE, ADA
863. Promenade.
- HYDE, HELEN
864. Cherry-Rain.
865. An Interlude: Mexico.
866. The Family Umbrella.
867. Going to Market.
868. In Their Holiday Clothes.
869. A Summer Shower.
870. The Sacred Calf: Agra, India.
871. The Bath.
872. The Sauce-Pan Shop: Soochow, China.
- PERCY, ISABELLE C.
873. Cathedral, Ronda, Spain.
874. Market Place: Pont Aven, Bretagne.
- PAULUS, FRANCIS PETRUS
875. Fish Market: Bruges No. 1.
- DE CORDOBA, MATHILDE
876. Gilbert Simon.
- PAULUS, FRANCIS PETRUS
877. Fish Market: Bruges No. 2.
- SQUIRE, MAUD H.
878. Two Women.
879. Market.
880. Girl with a Basket.
881. Mother.
882. Sisters.
883. Woman and Child.
884. The Portrait.
885. The Dispute.
886. On the Quay.
- DE CORDOBA, MATHILDE
887. Child with a Bottle.
888. Jacqueline.
- WESTRUM, ANNI VON
889. Birches.
- DE CORDOBA, MATHILDE
890. Boy Blue.
- PAULUS, FRANCIS PETRUS
891. Belfry of Bruges.
- WILLIAMS, J. SCOTT
892. In September.
- COTTON, JOHN WESLEY
893. A Cornish Lugger.
894. Pont St. Boniface: Bruges.
- HOPKINS, EDNA BOIES
895. Phlox.
896. Eucalyptus.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

BAUMANN, GUSTAVE
897. Washington Barnes' Cabin.

HOPKINS, EDNA BOIES
898. Purple Daisy.

LEVY, BEATRICE S.
899. Song of Summer.

KING, CHARLES B.
900. Amsterdam.
901. Grand Canal.

NORDFELDT, BROR J.
902. The Piano.

COTTON, JOHN WESLEY
903. Belfry of Bruges.

BAUMANN, GUSTAVE
904. Peach and Plum Bloom.

KING, CHARLES B.
905. Rainy Day: Fifth Avenue.

CONGDON, THOMAS R.
906. Pont Neuf (Color).

HOPKINS, EDNA BOIES
907. Zinnia.

LEVY, BEATRICE S.
908. Rainy Night.

HOPKINS, EDNA BOIES
909. Bramble.
910. Veronica.

BAUMANN, GUSTAVE
911. Harden Hollow.

WRIGHT, MARGARET HARDON
912. Courtyard: Taormina.

COLWELL, ELIZABETH
913. The Sea from Penobscot Lighthouse.

SAWYER, PHIL
914. Whiskers.
915. The White House (color).
916. Mike.

SCULPTURE

AKELEY, CARL E.
917. Lion and Buffalo.

HYATT, ANNA VAUGHAN
918. Fighting Elephants.

GALLERY THIRTY-FIVE

PAINTINGS

PEARCE, CHARLES SPRAGUE
919. Beheading of John the Baptist.
Lent by Art Institute of Chicago.

FULLER, HENRY B.
920. Triumph of Truth over Error.

SCULPTURE

DALLIN, CYRUS EDWIN
921. Chief Antelope.
922. Washakie.
923. On the War Path.

WARD, JOHN QUINCY ADAMS
924. General Hancock.

PROCTOR, A. PHIMISTER
925. Indian on Horse.

DALLIN, CYRUS EDWIN
926. Pretty Eagle.
927. Appeal to the Great Spirit.
928. Cayuse at the Spring.

PROCTOR, A. PHIMISTER
929. Lions.

DALLIN, CYRUS EDWIN
930. Lincoln.
931. Passing of the Red Man.

GALLERY THIRTY-SIX.

PAINTINGS AND DRAWINGS

UMBSTAETTER, NELLY LITTLEHALE
932. The Golden Pine.
933. Old Thorn Trees.
934. Takesago.
935. The White Birch.

NUNN, FREDERIC
936. Harbor in Winter.

SCHUSTER, DONNA
937. Concert in the Court of the Four Seasons.
938. Construction Work to the South of the Tower of Jewels.

ZIMMERMAN, M. W.
939. The Chalet at Night.

NUNN, FREDERIC
940. Sand and Sea.

SCHUSTER, DONNA
941. Construction Work to the South of the Tower of Jewels.

UMBSTAETTER, NELLY LITTLEHALE
942. The Woods.
943. An Opal Day.

HEIL, CHARLES EMILE
944. Young Catbird.
945. Bluejay.
946. Black-cap Chickadee.

YOUNG, ARTHUR
947. Mother Jones.
948. Pit and Dome.

BETTS, ANNA WHELAN
949. At the Window.

SHINN, EVERETT
950. The Shop Window.

DULL, JOHN J.
951. Winter Landscape: No. 1.

DAVIS, STUART
952. The River.

SHINN, EVERETT
953. The Yellow Dancer.



APOLLO AND DAPHNE. *By Harold Speed*

UNITED STATES SECTION

- DULL, JOHN J.
 954. Winter Landscape: No. 4.
 955. Winter Landscape: No. 3.
- SHINN, EVERETT
 956. The Funny Man.
- DULL, JOHN J.
 957. Winter Landscape: No. 2.
- SHINN, EVERETT
 958. Waiting.
 959. Stage.
- DAVIS, STUART
 960. The Fog.
- SPRINCHORN, CARL
 961. Woman with Fan.
 962. Youth.
 963. Dancers.
 964. Drawing.
 965. Dancer.
 966. Sea God.
 967. Young Woman.
 968. Drawing.
 969. Masquerade.
- JAKOBI, RUTH
 970. City Square.
 971. Reaping.
- SPRINCHORN, CARL
 972. Man with Dagger.
- JAKOBI, RUTH
 973. Brooklyn Bridge.
- TAYLOR, CHARLES J.
 974. Rankin Mills.
- WIECZOREK, MAX
 975. Mother and Child.
- TAYLOR, CHARLES J.
 976. Monongahela from Soho Hill.
- WIECZOREK, MAX
 977. Mrs. John P. Jones.
- TAYLOR, CHARLES J.
 978. Coming from Work.
- WIECZOREK, MAX
 979. Young Girl.
- MATHEWS, LUCIA K.
 980. Monterey Pine.
- MAGONIGLE, EDITH M.
 981. The Secret Garden.
- TAYLOR, CHARLES J.
 982. Mills at Swissvale.
- MIELZINER, LEO
 983. Mrs. Herbert Baer.
- TAYLOR, CHARLES J.
 984. The Blowout: Soho.
- SANDONA, MATTEO
 985. Studies of Miss H. M. Sullivan.
- TAYLOR, CHARLES J.
 986. Pittsburgh from the Golf Club.
- FORTUNE, E. CHARLTON
 987. Betty.
- JAKOBI, RUTH
 988. Towards Evening.
 989. Atlantic City.
 990. On the Sand.
 991. Silent Street.
 992. The Beach.
 993. Water Front.
- ENGLISH, FRANK F.
 994. River Wensum: Norwick.
 995. A Home at Brookville.
 996. Millbank: Upper Derby.
 997. Folly Bridge: Oxford.
 998. A Delaware Village.
 999. A Summer Evening.
 1000. A Mill on Cobb's Creek.
 1001. Yarmouth.
 1002. Cobb's Creek.
 1003. Norwick.
- LONDONER, AMY
 1004. Cripple Creek.
 1005. The Fairy Tale.
 1006. The Bathers.
 1007. Park Bench.
 1008. Boardwalk: Atlantic City.
 1009. Woman in Black.
 1010. Trees and Mountains.
 1011. A Strange House.
- MAURY, CORNELIA F.
 1012. One Shoe Off.
- BOYNTON, RAY S.
 1013. Eve.
 1014. A Boy.
- BURNHAM, ANITA WILLETS
 1015. Twenty-first Chapter of Job.
- SHINN, EVERETT
 1016. Eighteenth Century (Red Chalk).
 1017. Red Chalk No. 2.
 1018. Going to the Fire.
 1019. Red Chalk No. 1.
- LICHTENAUER, J. MORTIMER
 1020. Study for Harris Theater.
- BOYNTON, RAY S.
 1021. Venus.
- BURNHAM, ANITA WILLETS
 1022. Day Dreaming.
 1023. Napping.
- ZORACH, MARGUERITE
 1024. Spring.
 1025. The Earth.
- LITTLE, JOHN WESLEY
 1026. In Devonshire.
- MURPHY, CAROLINE BOWLES
 1027. In the Azores.
- MACKY, E. SPENCER
 1028. Portrait.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

- AIKEN, CHARLES A.
1029. Portrait.
- MURPHY, CAROLINE BOWLES
1030. A Cloud.
- ZIMMERMANN, M. W.
1031. Across the Lake.
- MURPHY, CAROLINE BOWLES
1032. Hot Springs.
- MACKY, E. SPENCER
1033. Alice.
- PADDOCK, ETHEL LOUISE
1034. Red Haired Girl.
- ZORACH, MARGUERITE
1035. The Waterfall.
1036. Legend.
- TAPLEY, J. J. WOODING
1037. November.
- HEIL, CHARLES EMILE
1038. Field Sparrow.
1039. Chickens.
1040. Golden-crowned Kinglet No. 2.
1041. Phoebe.
1042. Golden-crowned Kinglet No. 1.
1043. Young Bluejay.
- HURRY, LUCY W.
1044. The Peacock.
1045. The Concert in the Garden.
1046. Waiting for the Stagecoach.
- BUTTON, ALBERT PRENTICE
1047. An October Day.
- HAWORTH, EDITH
1048. Rainy Evening.
- AUSTIN, AMANDA P.
1049. Market Street: Pont L'Abbe: Brit-
tany.
- BELCHER, HILDA
1050. The Little Boston Girl.
- BUTTON, ALBERT PRENTICE
1051. In the Meadow.
- BELCHER, HILDA
1052. Day-dreamer.
- BUTTON, ALBERT PRENTICE
1053. Ultima Thule.
- FOLGER, ANNIE B.
1054. Passing Cloud Shadows.
- BUTTON, ALBERT PRENTICE
1055. Girl in Gray.
1056. Girl of the Desert.
- SEARS, SARAH CHOATE
1057. Morning Glories: Bermuda.
- MAGONIGLE, EDITH M.
1058. Linet de Maris.
- SEARS, SARAH CHOATE
1059. Hibiscus: Bermuda.
- MAGONIGLE, EDITH M.
1060. The Queen of Hearts.
- FOLGER, ANNIE B.
1061. Sand Dunes.
- SEARS, SARAH CHOATE
1062. Pigeon Berries: Bermuda.
- MAGONIGLE, EDITH M.
1063. Vice and Virtue.
- VOGT, LOUIS C.
1064. Late Afternoon: Cairo.
1065. An Old Street: Cairo.
- FOLGER, ANNIE B.
1066. October Hillside: Nantucket.
- VOGT, LOUIS C.
1067. Morning: Cairo.
1068. A Market Place on the Nile.
1069. Busy Street: Cairo.
- PADDOCK, ETHEL LOUISE
1070. Night.
- MENDENHALL, EMMA
1071. Luxembourg Gardens.
- KING, EDITH LAWRENCE
1072. Nude.
1073. On the Beach: Capri.
- BETTS, ANNA WHELAN
1074. Coral Beads.
- WAGNER, FRED
1075. Brooklyn Bridge.
- YOUNG, ARTHUR
1076. Senatorial Courtesy.
- WAGNER, FRED
1077. Across the Schuylkill.
- YOUNG, ARTHUR
1078. The Unemployed.
- WAGNER, FRED
1079. The Two Bridges.
- YOUNG, ARTHUR
1080. The Supreme Court Obstructs Traffic.
- DIMOCK, E.
1081. Sweat Shop Girls in the Country.
- BETTS, ANNA WHELAN
1082. The Promenade.
- DIMOCK, E.
1083. Group.
1084. East Side School Children.
1085. Group.
1086. Group in New England.
1087. Sweat Shop Girls in the Country.
- BETTS, ANNA WHELAN
1088. Preparations for Bed.
- WAGNER, FRED
1089. The Yellow Bridge.
- YOUNG, ARTHUR
1090. Extinct.



KENOUSSA. *By Axel Gallen-Kallela*

UNITED STATES SECTION

- WAGNER, FRED
1091. Valley of Snow.
- YOUNG, ARTHUR
1092. Love One Another.
- WAGNER, FRED
1093. The Village: Winter.
- YOUNG, ARTHUR
1094. The Game.
- BETTS, ANNA WHELAN
1095. The Candle.
- SCULPTURE
- DALLIN, CYRUS EDWIN
1096. Appeal to the Great Spirit.
- DEMING, EDWIN WILLARD
1097. The American Bison.
- GALLERY THIRTY-SEVEN*
PAINTINGS AND DRAWINGS
- WOODBURY, CHARLES H.
1098. Tropical Sea.
1099. Monadnock.
1100. The Tramp Steamer.
- SCHMITT, ALBERT FELIX
1101. In Wonderland.
- WOODBURY, CHARLES H.
1102. Evening.
1103. Nutmeg Island.
- PRENDERGAST, MAURICE B.
1104. The Beach.
1105. The Rocks.
1106. Salute: Venice.
1107. Canal: Venice.
1108. Under the Trees.
1109. The Sea.
- KAEIN, CHARLES S.
1110. Rocks and Sea.
1111. Bits of Snow.
- MCCARTER, HENRY
1112. Return from the Foray: Early Ireland.
- STARK, OTTO
1113. The Gravel Screen.
1114. Building Operations.
- KAEIN, CHARLES S.
1115. Old Mill.
1116. Boats in Harbor.
- MURPHY, HERMANN DUDLEY
1117. Fireworks.
1118. The Sails.
- PENNOYER, SHELDON
1119. Trinket Vendor: Frascati.
- HALE, WALTER
1120. After the Rain: Bayeux.
- SNELL, FLORENCE F.
1121. A Gate of Rothenburg.
1122. Street in Rothenburg.
- MURPHY, HERMANN DUDLEY
1123. The Yellow Palace.
- WILLIAMS, GEORGE ALFRED
1124. Moonlit Breaker.
1125. The Drama of Hell: Forest of Souls.
- CAMP, HAROLD M.
1126. Turn in the River.
- WILLIAMS, GEORGE ALFRED
1127. The Witch.
- WEILL, EDMOND
1128. October Haze.
- WILLIAMS, GEORGE ALFRED
1129. The Drama of Life: The Plague.
1130. Afternoon Sea.
- CAMP, HAROLD M.
1131. Snow Clouds.
- WILLIAMS, GEORGE ALFRED
1132. The Idol.
- MURPHY, HERMANN DUDLEY
1133. Rio San Antonio.
- WILLIAMS, GEORGE ALFRED
1134. The Drama of Life: Daughters of Man.
1135. Storm Cleared Sea.
- HALE, WALTER
1136. Ruined Castle on the Neckar.
- KOHN, IRMA
1137. Street in Stratford-on-Avon.
1138. St. Ives: Lighthouse on the Pier.
- MURPHY, HERMANN DUDLEY
1139. The Green Door.
1140. The Salute.
- PENNOYER, SHELDON
1141. Market Scene: Frascati.
- SNELL, FLORENCE F.
1142. Roadside: St. Jean du Doigt.
1143. Cottages on the Cliff: Polperro.
- RANDOLPH, LEE F.
1144. White Cosmos.
- EVERETT, HERBERT EDWARD
1145. Cottage Garden.
1146. Garden at Pipestave Hill.
- FINKELNBURG, AUGUSTA
1147. The Old Homestead.
- SCHILLE, ALICE
1148. The Pig Market.
- MCCARTER, HENRY
1149. Yearly Tribute to the King of Tara.
- SCHILLE, ALICE
1150. The Other Side of the Circus Wagon.
1151. St. Germain-des-Pres.
1152. Saturday Morning.
- DAWSON, GEORGE WALTER
1153. Yellow Harrison Roses.
1154. Rhododendrons.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

- DAWSON, GEORGE WALTER (Contd.)
 1155. Water Lily Among Rushes.
 1156. White Water Lily.
 1157. A New England Garden.
- SCHMITT, ALBERT FELIX
 1158. Peddlers at Gibraltar.
- DAWSON, GEORGE WALTER
 1159. Rose-Covered Wall: Spain.
 1160. An Old Cottage Rose.
- SCHILLE, ALICE
 1161. The Passing Years.
- STETSON, CHARLES WALTER
 1162. A Dance at the End of the Day.
 1163. Girls under a Tree.
 1164. A Stream in Maremma.
 1165. Landscape.
 1166. Knights on Horseback.
 1167. Near the Edge of the Ancient Burial Ground.
- LATHROP, WILLIAM LANGSON
 1168. Golden Afternoon.
 1169. A Grey Day.
- MacGILVARY, NORWOOD
 1170. June in the Forest.
- DANA, CHARLES EDMUND
 1171. Treves.
- LATHROP, WILLIAM LANGSON
 1172. Landscape.
- DANA, CHARLES EDMUND
 1173. Abazzia San Gregorio: Venice.
 1174. St. Augustine: Fribourg.
 1175. Bad-el-Metawaleh: Cairo.
 1176. Bazaar: Gama Ibrahim Aga: Cairo.
 1177. Bazaar Okair Zobt.
 1178. The Canon's House: Gruyeres.
 1179. Morat.
- COOPER, COLIN CAMPBELL
 1180. The White House.
 1181. A Salem Residence.
 1182. Mountains at Gruyeres: Switzerland.
- MacGILVARY, NORWOOD
 1183. Autumn Idyl.
- CONANT, LUCY SCARBOROUGH
 1184. The Silver Lakes of the Engadine.
 1185. The Beloved Pine: Campfer.
 1186. The Matterhorn.
 1187. The Sella Joch: Dolomites.
 1188. The Jungfrau at Noon.
 1189. Piz Languard from Rosegg Valley.
- SCHILLE, ALICE
 1190. The Gardener's Cottage.
- MINIATURES
- LUKE, KATHRYN LOGAN
 1191. The Little French Model.
- MOELLER, SELMA M. D.
 1192. Miss Stein.
- LUDOVICI, ALICE E.
 1193. Portrait of Miss Ludovici.
- MOELLER, SELMA M. D.
 1194. Annette.
- KINDLUND, ANNE BELLE WING
 1195. Love.
- MOELLER, SELMA M. D.
 1196. Portrait.
- KINDLUND, ANNA BELLE WING
 1197. Lady in Black.
- LUKE, KATHRYN LOGAN
 1198. Portrait of Mrs. Philip Campbell.
- KINDLUND, ANNE BELLE WING
 1199. Madeline Dabo.
- PATTERSON, REBECCA BURD PEALE
 1200. George, Jr.
- HENDERSON, A. ELIZABETH
 1201. The Daily Chapter.
- CLEMENT, CATHERINE
 1202. Portrait.
- HENDERSON, A. ELIZABETH
 1203. The Violin.
- FOOTE, JOSEPHINE J.
 1204. Junior.
- HOOPER, ROSA
 1205. Doesn't Your Mamma Wash Your Face?
 1206. A Frenchman.
- HENDERSON, A. ELIZABETH
 1207. Lessons.
- HOOPER, ROSA
 1208. Grandfather.
- BODINE, HELEN
 1209. Portrait.
- BOYLE, SARAH YOCUM McFADDEN
 1210. Maid Marion.
 1211. Portrait of Dr. William H. McFadden.
- HARLAND, MARY
 1212. Italian Fisherman.
- BODINE, HELEN
 1213. Inseparable.
- BOYLE, SARAH YOCUM McFADDEN
 1214. Peggie.
- JAY, CECIL
 1215. Maternity.
- MONTIZAMBERT, BEATRICE
 1216. Blue, Green and Gold
- JAY, CECIL
 1217. Maternity.
 1218. The Love Letter.
 1219. Maternity.
 1220. Dancing Bacchante.
- MONTIZAMBERT, BEATRICE
 1221. Orange Tulips.



YOUNG GIRL WITH A VESSEL. *By Joseph Bernard*

UNITED STATES SECTION

- MUNDY, ETHEL FRANCES
1222. Mr. F. A. Saunders.
- TINGLEY, BLANCHE
1223. Josephine Summer.
- MUNDY, ETHEL FRANCES
1224. Margaret Mundy.
1225. Sally Cameron.
- PAICE, PHILIP STUART
1226. Me and Pussy.
- MUNDY, ETHEL FRANCES
1227. Miss Ruth Wales.
- WELLS, ALICE RUSHMORE
1228. Miss Natalie Peck.
- MACSOUD, NICHOLAS S.
1229. Portrait of Julius A. Gross, Esq.
- WELLS, ALICE RUSHMORE
1230. Portrait.
- PACKARD, MABEL
1231. Portrait: Miss P.
- MACSOUD, NICHOLAS S.
1232. Portrait of a Boy.
- COOLIDGE, BERTHA
1233. Portrait of Miss Gertrude Fiske.
- MACSOUD, NICHOLAS S.
1234. Portrait of Miss Theresa Borman.
- PACKARD, MABEL
1235. Study of a Head.
- COOLIDGE, BERTHA
1236. Portrait of a Russian Girl.
1237. Woman in White.
- MACSOUD, NICHOLAS S.
1238. Portrait of My Mother.
- COOLIDGE, BERTHA
1239. Portrait of Mrs. R.
1240. Portrait of Miss E. L. V.
- STANTON, LUCY M.
1241. Mrs. Hunnicutt.
- HUDSPETH, R. N.
1242. Miss Dorothy Dodge.
- STANTON, LUCY M.
1243. Mr. Joel Chandler Harris.
1244. Aunt Liza.
1245. A Scheme in Blue and White.
- HUDSPETH, R. N.
1246. Rev. Canon Tremayne.
- STANTON, LUCY M.
1247. An Old Woman.
- DURKEE, HELEN WINSLOW
1248. Portrait of Miss D.
1249. A Study.
1250. William Ives, Esq.
1251. Still Life.
1252. Margaret.
1253. Portrait.
1254. Hilda.
1255. Kadidje.
1256. The Spanish Shawl.
1257. Still Life.
1258. Bathing.
1259. Autumn.
1260. The Flowered Dress.
- KELLY, HANNAH R.
1261. When Roses Bloom.
- WAGNER, FRANK HUGH
1262. Mary Alice.
1263. Portrait of Mr. G.
- WATERBURY, LAURA PRATHER
1264. Portrait of Miss Nina Clay.
- RING, ALICE BLAIR
1265. Miniature No. 1.
- MITCHELL, ELEANOR B.
1266. Cleaning the Fish.
1267. Study of Lamplight.
1268. Portrait.
- RING, ALICE BLAIR
1269. Miniature No. 2.
- MOTT-SMITH, MAY
1270. Sea Foam.
- RING, ALICE BLAIR
1271. Miniature No. 3.
- WATERBURY, LAURA PRATHER
1272. General W. R. Shafter.
- MITCHELL, ELEANOR B.
1273. Portrait.
- MOTT-SMITH, MAY
1274. Portrait of a Woman.
1275. Miniature.
- LEWIS, HELEN V.
1276. Miss Whitelaw.
1277. An American.
1278. Portrait of an Actor.
1279. Miss Madge Kennedy.
1280. Miss H. Draper.
1281. Katherine.
1282. The Fichu.
1283. Miss Lakeman.
1284. Editha.
1285. Portrait of C. R. Baxter, Esq.
- HOWARD, CLARA E.
1286. Cadet.
- BARNES, GERTRUDE J.
1287. Girl with Persian Cat.
- SIMPSON, EDNA HUESTIS
1288. Outdoor Sketch.
1289. The Green Gown.
1290. Mrs. Mortimer Anstice.
- MURRAY, GRACE H.
1291. Portrait of Mrs. H. L. W.
- SIMPSON, EDNA HUESTIS
1292. The Pool.
1293. Mrs. Frank Laurence Stiles.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

- TYLER, CAROLYN D.
1294. Jeanette.
- MURRAY, GRACE H.
1295. Miniature Study.
- TYLER, CAROLYN D.
1296. Master Robert Gibson.
- HAWLEY, MARGARET FOOTE
1297. Portrait of Miss Barbara Quin.
1298. Portrait of Miss Jean Hooke.
- FERNOW, BERNICE P. ANDREWS
1299. Childhood.
- HAWLEY, MARGARET FOOTE
1300. Sketch of a Jewish Boy.
- OLIVER, JEAN NUTTING
1301. The Shade Hat.
- FERNOW, BERNICE P. ANDREWS
1302. Pierpont Edwards Dutcher: Third.
- HAWLEY, MARGARET FOOTE
1303. Portrait of Clarence Williams.
- FERNOW, BERNICE P. ANDREWS
1304. Mrs. Charles Palmer.
- OLIVER, JEAN NUTTING
1305. Master Aldrich.
- FERNOW, BERNICE P. ANDREWS
1306. Mrs. E. L. Smith.
- FENDERSON, ANNIE M.
1307. Portrait of Wilhelmina.
- LONGACRE, LYDIA EASTWICK
1308. Portrait of Mr. Gino C. Speranza.
- CROWLEY, GRAY PRICE
1309. Mrs. Alfred Gray.
- LONGACRE, LYDIA EASTWICK
1310. Miss Helene Pupke.
- MACDOUGALL, JOHN A.
1311. Dick.
- HILDEBRANDT, CORNELIA ELLIS
1312. Baby's Head.
- WELCH, KATHARINE G.
1313. Profile.
- SNEAD, LOUISE WILLIS
1314. Portrait of Miss Snead.
1315. Young Violinist.
- PAXSON, MARTHA K. D.
1316. Muriel S.
- SNEAD, LOUISE WILLIS
1317. Portrait.
- GALE, HARRIETTE DRAPER
1318. Study in Brown.
- DUNLAP, WILLIAM
1319. Portrait.
Lent by Albert Rosenthal, Esq.
- KLEIN, LILLIE V. O'RYAN
1320. Portrait of Mrs. Thomas E. Flynn.
- McINTIRE, KATHARINE
1321. Portrait of a Man.
- TROTT, BENJAMIN
1322. Portrait of Solomon Etting.
Lent by The Pennsylvania Academy of the Fine Arts.
- DUNLAP, WILLIAM
1323. President Tyler.
Lent by Albert Rosenthal, Esq.
- KLEIN, LILLIE V. O'RYAN
1324. Mrs. Margaret O'Callaghan.
- PEALE, JAMES
1325. Portrait of Reuben Etting.
Lent by The Pennsylvania Academy of the Fine Arts.
- STAIGG, RICHARD MORRELL
1326. Portrait of Daniel Webster.
Lent by The Pennsylvania Academy of the Fine Arts.
- KLEIN, LILLIE V. O'RYAN
1327. Portrait of Sir Wilfred Laurier.
- PEALE, JAMES
1328. Portrait of Frances Gratz Etting.
Lent by The Pennsylvania Academy of the Fine Arts.
- DUNLAP, WILLIAM
1329. Portrait.
Lent by Albert Rosenthal, Esq.
- KLEIN, LILLIE V. O'RYAN.
1330. Portrait of C. E. S. Wood.
- HURLEY, IRENE BISHOP
1331. Portrait of Mrs. H.
- MALBONE, EDWARD GREENE
1332. Portrait of Joseph Marx.
Lent by The Pennsylvania Academy of the Fine Arts.
- DUNLAP, WILLIAM
1333. Portrait of a Lady.
Lent by Albert Rosenthal, Esq.
- KLEIN, LILLIE V. O'RYAN
1334. Portrait of William Keith.
- REID, JEAN ARNOT
1335. Portrait of Lloyd Williams, Esq.
1336. Belle of 1861.
- ROGERS, MARY
1337. The Red Hair.
- PURDIE, EVELYN
1338. An Old Woman.
1339. Miss Rice.
1340. Portrait of Nancy.
1341. Mrs. Oakey.
1342. Young Girl in Blue.
- FIREBAUGH, NETTIE KING
1343. Mrs. August Porter.
- ROGERS, MARY
1344. Anna.
- FIREBAUGH, NETTIE KING
1345. Professor Joseph Le Conte.

UNITED STATES SECTION

REID, JEAN ARNOT

1346. Cecelia.

MAGONIGLE, EDITH M.

1347. Louis Ayres, Esq.

JACKSON, ANNIE HURLBURT

1348. Lapis Lazuli.

MAGONIGLE, EDITH M.

1349. Gwendolyn Munroe.

JACKSON, ANNIE HURLBURT

1350. Baby's Head.

FAIRCHILD, MAY

1351. The Rose.

JACKSON, ANNIE HURLBURT

1352. The Blue Mantle.

1353. Helen Kreck.

1354. Mrs. Arthur Pickering Almy.

1355. Little Newsie.

WELCH, MABEL R.

1356. Miss Fisher.

WILLSON, MARTHA B.

1357. Girl's Profile.

WELCH, MABEL R.

1358. Miss Barler.

LUCAS, JEAN WILLIAMS

1359. Man with Ruff.

1360. Miss Agnes Rogers.

OTIS, AMY

1361. A College Girl.

WELCH, MABEL R.

1362. Clorinda.

LUCAS, JEAN WILLIAMS

1363. Paddie Cat and Mistress.

1364. Alfred Williams Lucas.

OTIS, AMY

1365. Portrait of an Artist.

WILLSON, MARTHA B.

1366. The Lace Cap.

LUCAS, JEAN WILLIAMS

1367. Mrs. Frederick M. Thomas.

SCULPTURE

DALLIN, CYRUS EDWIN

1368. Apache.

1369. War or Peace.

GALLERY THIRTY-EIGHT

PAINTINGS

DUFNER, EDWARD

1370. Moonlight on the Lake.

OAKLEY, VIOLET

1371. The Divine Comedy of Dante.

Lent by Robert J. Collier, Esq.

SYLVESTER, FREDERICK O.

1372. A Mural Painting.

CURTIS, WILLIAM FULLER

1373. The Golden God.

SCULPTURES AND BAS-RELIEFS ON WALLS

RECCHIA, RICHARD H.

1374. Bas-relief Portrait: Bela L. Pratt.

HERING, HENRY

1375. Portrait Relief: Mr. Evarts Tracy.

LADD, ANNA COLEMAN

1376. A Roman Lady.

PIETZ, ADAM

1377. Louis G. Heinze.

WARNER, OLIN L.

1378. The Wood Children.

Lent by C. E. S. Wood, Esq.

AITKEN, ROBERT

1379. Outer Darkness.

GRIMES, FRANCES

1380. Mrs. C. H. Crane.

HERING, HENRY

1381. Portrait Relief: Mrs. Tracy Dows.

HARVEY, ELI

1382. Lioness Combating.

1383. Lion Combating.

ELLERHUSEN, ULRICH H.

1384. Relief on Ludeke Monument.

HERING, HENRY

1385. Portrait Relief: Stephen H. Olin.

RECCHIA, RICHARD H.

1386. Bas-relief Portrait: H. E. Smith.

MEARS, HELEN FARNSWORTH

1387. Portrait of My Mother.

RECCHIA, RICHARD H.

1388. Bas-relief Portrait: F. C. Recchia.

MAZUR, WLADYSLAW

1389. Portrait.

SAINT GAUDENS, ANNETTA JOHNSON

1390. Edward and John Lancaster Burling.

AITKEN, ROBERT

1391. Model: Commemorative Medal: Pan-ama-Pacific International Exposition: Obverse.

1392. Model: Commemorative Medal: Pan-ama-Pacific International Exposition: Reverse.

BRENNER, VICTOR D.

1393. Dr. Emily Blackwell.

MAZUR, WLADYSLAW

1394. Coquetry.

NEILSEN, M. P.

1395. Double Medallion: Louis and Hannah Schoenfeld.

JOHNSON, GRACE MOTT

1396. Chimpanzees.

WARNER, OLIN L.

1397. Cupid and Psyche.

Lent by C. E. S. Wood, Esq.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

- RECCHIA, RICHARD H.
1398. Bas-relief Portrait: George Guest.
- WARNER, OLIN L.
1399. Chief Joseph: Chief of the Nez Perce Indians: Medallion.
Lent by C. E. S. Wood, Esq.
- SAINT GAUDENS, ANNETTA JOHNSON
1400. Carlota Saint-Gaudens.
- MEDALS
- WENDT, JULIA M. BRACKEN
1401. Medal: Chicago Society of Artists.
1402. Mode Wineman.
- WRIGHT, ALICE MORGAN.
1403. Pastorale No. 2.
1404. Portrait of President Seelye.
- WENDT, JULIA M. BRACKEN
1405. Life Saver.
- WRIGHT, ALICE MORGAN
1406. Pastorale No. 3.
1407. Pastorale No. 1.
- WENDT, JULIA M. BRACKEN
1408. Carl Oscar Borg.
- SAINT GAUDENS, LOUIS
1409. Medallion Baby.
- SNEDEN, ELEANOR ANTIONETTE
1410. Portrait of a Woman.
- SAINT GAUDENS, LOUIS
1411. Franklin Medal.
- KIMBALL, ISABEL MOORE
1412. Portrait Placquette.
- DALLIN, CYRUS E.
1413. Indian Archer.
- SNEDEN, ELEANOR ANTOINETTE
1414. Portrait of a Boy.
- MOTT-SMITH, MAY
1415. Diana.
- KIMBALL, ISABEL MOORE
1416. Portrait Medallion.
- BISHOP, EMILY CLAYTON
1417. The Finish.
1418. Study No. 1.
1419. The Bacchic Dancer.
1420. Portrait of Margaret Tew.
1421. Study No. 3.
1422. The Greek Maiden's Dance of Joy.
1423. Study No. 2.
1424. Portrait.
- WARNER, OLIN L.
1425. Sabina.
1426. Lot: Chief of the Spokanes.
1427. Young Chief: Cayuse Indian.
1428. Yatin-Ee-Ah-Witz: Chief of the Cayuses.
1429. N-Che-Ask-We: Chief of the Coeur d'Alenes.
1430. Nanny Moale Wood.
1431. Seltice.
- WASHBURN, MARY
1432. The Philosopher.
- WARNER, OLIN L.
1433. C. E. S. Wood.
- WASHBURN, MARY
1434. The Infant.
- WARNER, OLIN L.
1435. Maxwell Wood.
- WASHBURN, MARY
1436. Ernest.
- WARNER, OLIN L.
1437. Chief Moses: Sulku-Tash-Kosha.
- WASHBURN, MARY
1438. My Mother.
- GRIMES, FRANCES
1439. Joseph Parsons.
1440. Mrs. Joseph Parsons.
1441. Mrs. George Parsons.
1442. George Forman Goodyear.
1443. Arthur Whiting.
- SAINT GAUDENS, LOUIS
1444. Medallion Portrait.
- BURNHAM, ROGER NOBLE
1445. University of California Medal: Obverse.
1446. University of California Medal: Reverse.
- MILLER, J. MAXWELL
1447. Portrait Heads: Obverse.
1448. Portrait Heads: Reverse.
- BURNHAM, ROGER NOBLE
1449. Eleanor Waring Burnham.
- WEINERT, ALBERT
1450. Miss Helen Dodd.
- MILLER, J. MAXWELL
1451. William Sidney Thayer.
- BURNHAM, ROGER NOBLE
1452. Betty.
1453. Johann Ernest Perabo.
- MILLER, J. MAXWELL
1454. Jubilee Medal: James, Cardinal Gibbons: Obverse.
1455. Jubilee Medal: James, Cardinal Gibbons: Reverse.
- SAINT GAUDENS, ANNETTA JOHNSON
1456. Medallion: L. St. G.
- USHER, LEILA
1457. William Austin Cannon.
1458. Robert Underwood Johnson.
1459. Adolf Kunitz.
1460. Francis James Child.
1461. Bas-relief of a Child.
1462. Susan B. Anthony: Obverse.



THE SHORE.
By Maurice Denis

UNITED STATES SECTION

USHER, LEILA (Continued)

- 1463. Susan B. Anthony: Reverse.
- 1464. Girl of Palermo.
- 1465. Maria Montessori.
- 1466. Charles Eliot Norton.
- 1467. Taorminese Girl.

SCHWEIZER, J. OTTO

- 1468. Fred Silcher.

CORBETT, GAIL SHERMAN

- 1469. Walden.
- 1470. Frederick Coe Sherman.

SCHWEIZER, J. OTTO

- 1471. Portrait of George Linden.

BUSH-BROWN, H. K.

- 1472. Newburgh Medal: Obverse.
- 1473. Newburgh Medal: Reverse.

SCHWEIZER, J. OTTO

- 1474. Portrait of the Artist's Mother.
- 1475. Alexander the Great.

CORBETT, GAIL SHERMAN

- 1476. John Newbold Hazard.
- 1477. Emma J. O. Sherman.

SCHWEIZER, J. OTTO

- 1478. Portrait of S. Weir Mitchell.

CORBETT, GAIL SHERMAN

- 1479. Jean.

SPICER-SIMSON, T.

- 1480. Mrs. Edward Newell.
- 1481. Public Welfare: Obverse.
- 1482. Public Welfare: Reverse.
- 1483. Miss Hilda Schmidt.
- 1484. Mrs. F. S. James.
- 1485. Ex-President William Howard Taft.
- 1486. Mrs. Daniel Fairchild.
- 1487. General Horace Porter.
- 1488. Mrs. F. T. Blakeman.
- 1489. Mrs. E. Mudocce and B. Edwards.
- 1490. Mrs. C. Dewey Hilles.
- 1491. John B. White.
- 1492. Captain Rostrom.
- 1493. George F. Watts.
- 1494. George Meredith.
- 1495. Alexander Agassiz.
- 1496. Admiral Sir Wilmot Hawksworth.
- 1497. H.M.S. Good Hope: Reverse Admiral Hawksworth.

BRENNER, VICTOR D.

- 1498. Hygiene: Obverse.
- 1499. Hygiene: Reverse.
- 1500. Lincoln Plaque.
- 1501. Whistler: Obverse.
- 1502. Whistler: Reverse.
- 1503. Frederick Samuel Talmage.
- 1504. Motherhood: Obverse.
- 1505. Motherhood: Reverse.

SCUDDER, JANET

- 1506. Fahnestock Medallion.

BRENNER, VICTOR D.

- 1507. Lincoln Medal: Obverse.
- 1508. Lincoln Medal: Reverse.
- 1509. Carl Schurz: Obverse.
- 1510. Carl Schurz: Reverse.
- 1511. Washington Irving.
- 1512. William H. Welch.

SCULPTURE

KEMEYS, EDWARD

- 1513. Buffalo and Wolves.

GALLERY THIRTY-NINE.

DRAWINGS

HAMILTON, JOHN McLURE

- 1514. After the Ball.
- 1515. Portrait Sketch.
- 1516. The Coquette.
- 1517. Half Hour Before Dinner.
- 1518. Meditation.
- 1519. Reverie.
- 1520. The Mirror.
- 1521. The Wind.
- 1522. Girl Yawning.
- 1523. Sketch.
- 1524. The Mincing Maid.
- 1525. Sketch.
- 1526. Drawing.
- 1527. The Empty Bed.
- 1528. The Dancer.
- 1529. Drawing.
- 1530. I Won't.
- 1531. Resignation.
- 1532. Flirtation.
- 1533. The Tulle Sleeve.
- 1534. Chagrin.
- 1535. Drawing.
- 1536. Binding Her Tresses.
- 1537. Sheffield Plate.
- 1538. Changeable Taffeta.
- 1539. The Debutante.
- 1540. Interested.
- 1541. The Victory.
- 1542. King's Cream Pony.
- 1543. King's Cream Pony.
- 1544. King's Cream Pony.
- 1545. King's Cream Pony.
- 1546. Royal Coach.
- 1547. Qui Vive.
- 1548. Girl Stretching.

MEDALS

HERING, HENRY

- 1549. Model for Scarsdale Golf and Country Club Medal: Obverse.
- 1550. Stephen Henry Olin: Obverse.
- 1551. Evarts Tracy.
- 1552. Medal: American Institute of Architects: Reverse.
- 1553. Medal: Panama Pacific International Exposition.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

HERING, HENRY (Continued)

- 1554. Scarsdale Golf and Country Club Medal: Obverse.
- 1555. Scarsdale Golf and Country Club Medal: Reverse.
- 1556. Huntington Wolcott Jackson.
- 1557. Charles Albert Coffin.
- 1558. Medal: American Institute of Architects: Obverse.
- 1559. Alice Olin Dows and Stephen Olin Dows.
- 1560. Stephen Henry Olin: Reverse.
- 1561. Model for Scarsdale Golf and Country Club Medal: Reverse.

SAWYER, EDWARD W.

- 1562. Ba-Haw: Arapahoe.
- 1563. Naiche: Apache.
- 1564. Han-Ni-Ait.
- 1565. Ne Aie Ta Ha Wa.
- 1566. Esh Sha a Nish Is.
- 1567. Ho Tua Hwe Ko Mas.
- 1568. Ma Ki Na Ko.
- 1569. Nogo To Mah.
- 1570. Chief Che Ho Ni.
- 1571. Timbo.
- 1572. Tah Do Ni Pper.
- 1573. Ma Si Ni.
- 1574. Be Sha E Chi E Di Esha.
- 1575. Curley: Custer Scout.
- 1576. Ech Spa Di E Ash.
- 1577. Be Me Tha.
- 1578. On Ah Shin Nin Nah.
- 1579. Chief Tja Yo Ni.
- 1580. Sota.
- 1581. Nol To I.
- 1582. Est Zan Lopa.
- 1583. Suuka Hanska.
- 1584. Hunpe Ka.
- 1585. Kah Wah Se.
- 1586. See Hah.
- 1587. Sah Cooh Ru Tu Ree Hoo.
- 1588. Stah Pe U.
- 1589. Pee Ru Ths.
- 1590. Ne I So Meh.
- 1591. Chief To Wak Oni Jim.

RYDEN, HENNING

- 1592. Charles Dickens.
- 1593. Medal: Inauguration: 1913.
- 1594. Medal: The American Carnation Society.

BATEMAN, JOHN M.

- 1595. Medal: Official Entrance Badge: Panama-Pacific International Exposition.

RYDEN, HENNING

- 1596. Medal: American Institute of Chemical Engineers.
- 1597. The Dornier Memorial Medal.
- 1598. The Horticultural Society of Chicago.

MACNEIL, HERMON A.

- 1599. Pan-American Medal of Award: Reverse.
- 1600. Pan-American Medal of Award: Obverse.

PIETZ, ADAM

- 1601. Stephen Girard.

GELERT, JOHANNES

- 1602. Denmark Medal: Reverse.
- 1603. Denmark Medal: Obverse.

HILL, CLARA

- 1604. Frederick Bruce Kelbam.

PIETZ, ADAM

- 1605. Dorothy.
- 1606. Helen.

MACNEIL, HERMON A.

- 1607. Medal of Honor Architectural League of New York: Reverse.
- 1608. Medal of Honor Architectural League of New York: Obverse.

PIETZ, ADAM

- 1609. Maurits Leefson.

FRASER, JAMES EARLE

- 1610. David Barnard Ericson.
- 1611. Medallion No. 2.
- 1612. Pan-American Exposition Medal of Honor: Reverse. Special
- 1613. Portrait Plaque No. 3.
- 1614. Chicken.
- 1615. Medallion No. 1.
- 1616. Pan-American Exposition Medal of Honor: Obverse. Special
- 1617. Portrait Plaque No. 2.
- 1618. Plaque: Flora and Sonny-Boy Whitney.

- 1619. Medal No. 1.

- 1620. Portrait Plaque No. 1.

- 1621. Plaque.

- 1622. Medal No. 3.

- 1623. Medal No. 2.

- 1624. Plaque.

- 1625. Horatio Hathaway Brewster.

BROOKS, RICHARD E.

- 1626. Cameron and Grace.
- 1627. Medallion Portrait No. 1.
- 1628. Wm. Brown Cogswell.
- 1629. Medallion Portrait.

MACINTOSH, WILLIAM W.

- 1630. Portrait of Mrs. L. C. M.

BROOKS, RICHARD E.

- 1631. Margaret, Cyrus and Raymond.
- 1632. Susan J. Henry.
- 1633. Medallion Portrait No. 2.
- 1634. Mary S. Lyman.
- 1635. Henry.

FLANAGAN, JOHN

- 1636. Portrait Medallion No. 7.



MORNING IN PROVENCE. *By Henri Georget*

UNITED STATES SECTION

FLANAGAN, JOHN (Continued)

- 1637. Captain Henry Rostron: Obverse.
- 1638. Edward Guthrie Kennedy: Obverse.
- 1639. Medal: Essex Agricultural Society of Massachusetts: Reverse.
- 1640. Ethel.
- 1641. Walt Whitman.
- 1642. Barr Ferree.
- 1643. Captain Henry Rostron: Reverse.
- 1644. Edward Guthrie Kennedy: Reverse.
- 1645. Medal: Essex Agricultural Society of Massachusetts: Obverse.
- 1646. The Delver.

WEINMAN, ADOLPH A.

- 1647. Charles Keck.
- 1648. The Edison Medal.
- 1649. Medal: American Institute of Architects: Obverse.
- 1650. Julius Theodore Melchers.
- 1651. Bronze Medal: Louisiana Purchase Exposition.
- 1652. Louise Hettinger: Plaque.
- 1653. Medal for Life Saving.
- 1654. Medal: American Institute of Architects: Reverse.
- 1655. Charles Yoce Harvey.
- 1656. Grand Prize: Louisiana Purchase Exposition.
- 1657. Medal.
- 1658. Dorothy.
- 1659. Louise Hettinger: Medal.
- 1660. Plaque No. 1.
- 1661. Medal: National Institute of Arts and Letters: Obverse.
- 1662. U. S. Medal for Life Saving on Railroads.
- 1663. Portrait Plaque.
- 1664. Alice Helen Hettinger.
- 1665. Medallion: Portrait of Child.
- 1666. Plaque No. 2.
- 1667. Medal: National Institute of Arts and Letters: Reverse.
- 1668. Catharina Weinman.

FLANAGAN, JOHN

- 1669. Portrait Plaque No. 2.
- 1670. Portrait Medallion No. 5.
- 1671. Portrait Medallion No. 4.
- 1672. Medal: Massachusetts Horticultural Society: Obverse.
- 1673. Medal: The Pennsylvania Society: Reverse.
- 1674. Maud Doering.
- 1675. Phoebe Apperson Hearst.
- 1676. Agnes Lane, Phoebe Apperson Hearst and Anne Drucilla Apperson.
- 1677. Medal: Massachusetts Horticultural Society: Reverse.
- 1678. Medal: The Pennsylvania Society: Obverse.

- 1679. Portrait Medallion No. 3.
- 1680. Portrait Medallion No. 6.
- 1681. Frederick James Gregg.
- 1682. Medallion Portrait No. 1.
- 1683. Andre Saglio.
- 1684. Hudson-Fulton Medal: Reverse.
- 1685. Wilson Nesbit Benson.
- 1686. Portrait Plaque No. 1.
- 1687. Medal: The Numismatic and Antiquarian Society of Philadelphia.
- 1688. Daniel Garrison Brinton.
- 1689. Medal: The Academy of Natural Sciences of Philadelphia: Obverse.
- 1690. Medal: The Academy of Natural Sciences of Philadelphia: Reverse.
- 1691. Medallion.
- 1692. Tolstoy.
- 1693. Medallion Portrait No. 2.
- 1694. Hudson-Fulton Medal: Obverse.
- 1695. Hortense Leonore Mitchell.

SCULPTURE

HARVEY, ELI

- 1696. Adonis: Young Greyhound.

GALLERY FORTY

PAINTINGS AND DRAWINGS

GILCHRIST, WALLACE W., JR.

- 1697. A Quiet Sea.
- 1698. Twin Birches.
- 1699. Rocks: the Maine Coast.
- 1700. The Fish Dock.
- 1701. Incoming Tide.
- 1702. Towards the Sun.

HOPKINSON, CHARLES

- 1703. Effect of Light.
- 1704. Effect of Light.

HALLOWELL, GEORGE HAWLEY

- 1705. Wood's Lake.

WARREN, HAROLD B.

- 1706. Autumn.

HOPKINSON, CHARLES

- 1707. Effect of Light.
- 1708. Effect of Light.

ROBINSON, ALEXANDER

- 1709. Arrival of the Feluccas: Spanish Coast.
- 1710. Damascus Tale: The Incredible Mulattoes.
- 1711. Hadi Ben Hassan of Bagdad.
- 1712. Arab Girls.
- 1713. The Daughter of the Khalif: Design in Red and Gold.
- 1714. Market: Tetuan: Morocco.
- 1715. Tangier.
- 1716. Persian Romance. The Mockers.

HALE, LILIAN WESTCOTT

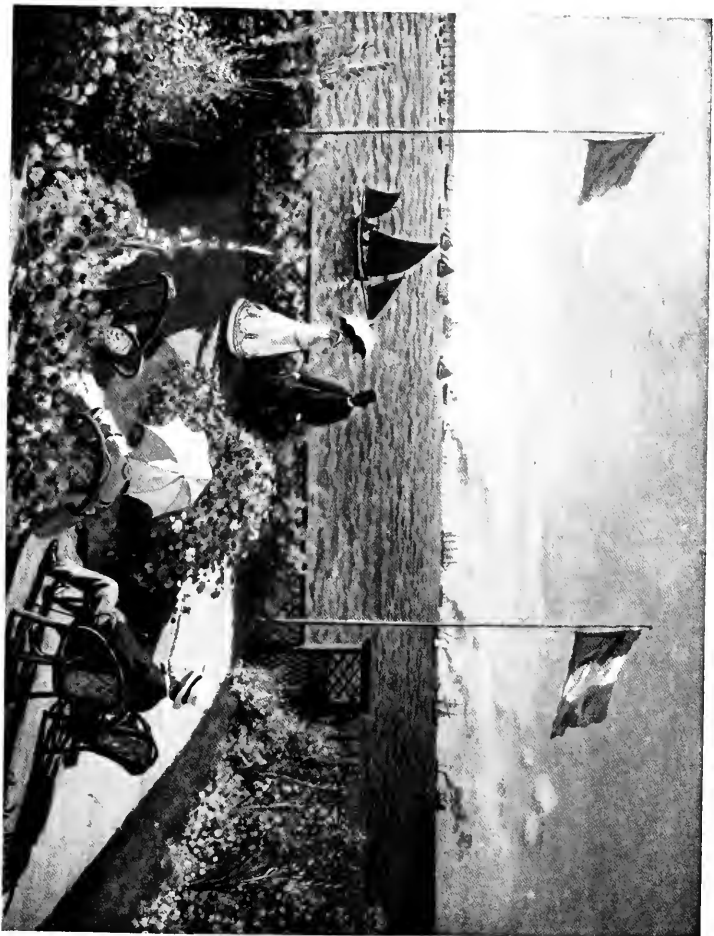
- 1717. China Asters.
- 1718. Bleeding Hearts.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

- HALE, PHILIP LESLIE
1719. Autumn Fruits.
- HALE, LILIAN WESTCOTT
1720. Gardenia Rose.
- HALE, PHILIP LESLIE
1721. A Passing Hour.
1722. Lilies of the Madonna.
1723. Wistaria and the Mysterious Miss Wistar.
- HALE, LILIAN WESTCOTT
1724. Portrait of Nancy.
1725. Madonna Lilies.
1726. Anemonies.
- BOONE, CORA
1727. Cinerarias.
- MILNE, DAVID
1728. Broken Color.
1729. Black and White No. 1.
1730. Tricolor.
1731. Bronx Snow.
1732. Interior New York Public Library.
1733. Dots and Dashes.
1734. Black and White No. 2.
- HALLOWELL, GEORGE HAWLEY
1735. The Logan.
1736. The Snow Path.
1737. The Driving Pitch.
1738. New Hampshire Snow.
1739. Island Lake.
1740. The Choppers.
- BYNE, ARTHUR
1741. A Fountain in Lugo.
1742. The Bishop's Well: Palencia.
1743. Cathedral Silhouette: Saragossa.
1744. An Old Palace in Avila.
1745. Tarragona Cathedral Seen from the Cloister.
1746. A Toledan Tenement.
1747. Vigo from the Bay.
1748. Patio in an Old Posada in Alcala.
- TURNER, ROSS STERLING
1749. The Rover.
- PRESTON, MAY WILSON
1750. Drawing No. 5.
1751. Drawing No. 1.
1752. Drawing No. 4.
1753. Drawing No. 3.
1754. Drawing No. 6.
1755. Drawing No. 2.
- GUERIN, JULES
1756. Cairo: The Blue Mosque.
- GALLAGHER, SEARS
1757. From the Bridge.
- MOSER, JAMES HENRY
1758. November Sunset: Canaan Mountain.
- SEARS, TABER
1759. The Arab Merchant.
- MOSER, JAMES HENRY
1760. Pond Hill in October.
- CHANDLER, H. C.
1761. Nevada Desert.
- MOSER, JAMES HENRY
1762. October in Cornwall.
- SEARS, TABER
1763. York Cathedral.
- GUERIN, JULES
1764. The Mosque of Sulieman: Constantinople.
1765. Pigeon Mosque: Constantinople.
1766. Eyub on the Golden Horn.
1767. The Three Wise Men.
1768. A Bazaar: Constantinople.
1769. Temple of Sunium.
- MOSER, JAMES HENRY
1770. Showery Weather: Adirondacks.
- SEARS, TABER
1771. Harbor of St. George.
- MOSER, JAMES HENRY
1772. Overlook Mountain: Catskills.
- GRAY, PERCY
1773. Out of the Desert: Oregon.
- MOSER, JAMES HENRY
1774. Fog Lifting.
- SEARS, TABER
1775. Bridge of the Canonica: Venice.
- GUERIN, JULES
1776. Landscape near Siena.
- SNELL, HENRY B.
1777. The Passing Steamer.
- TURNER, ROSS STERLING
1778. Le Soleil Royal.

MINIATURES

- SAWYER, EDITH
1779. Mrs. Andrew Sawyer.
1780. Freddy.
1781. Miss Katharine Ecob.
- MELCHER, BERTHA CORBETT
1782. A Mountain Lassie.
- SAWYER, MYRA L.
1783. In a White Cap.
- BONSALL, MARY W.
1784. Study of Old Man.
- WARING LEILA
1785. Mrs. T. Malbone Waring.
- WASHINGTON, ELIZABETH F.
1786. The First Parasol.
- MELCHER, BERTHA CORBETT
1787. My Daughter Charlotte.
- SAWYER, MYRA L.
1788. Portrait of an Old Man.
- HERR, MARGARET
1789. Portrait of Miss Dougal.



LE HAVRE:
TERRASSE AU
BORD DE LA
MER.
By Claude Monet

UNITED STATES SECTION

- WASHINGTON, ELIZABETH F.
1790. Nancy.
- HERR, MARGARET
1791. Malvina.
- WASHINGTON, ELIZABETH F.
1792. Abdul Baha.
- CAREW, BERTHA
1793. The Late Archbishop Corrigan.
- BUSHNELL, ADELYN
1794. Portrait of an Old Man.
- WHITTEMORE, WILLIAM JOHN
1795. Baby's Head.
- SOUDER, MARY RINARD
1796. Portrait of a Girl.
- SIBONI, EMMA B.
1797. Little Miss Mary Armes.
- SOUDER, MARY RINARD
1798. Portrait of a Girl.
- WHITTEMORE, WILLIAM JOHN
1799. In the Nursery.
1800. Portrait of Father and Mother.
- YOUNG, MATTIE
1801. Sister.
- BAXTER, MARTHA WHEELER
1802. Boy Driving.
1803. Portrait of Miss T.
- WOOD, KATHRYN LEONE
1804. Mother.
- BAXTER, MARTHA WHEELER
1805. Theodore.
1806. My Mother.
1807. The Peacock Fan.
- CHASE, LILA
1808. Portrait.
1809. Elizabeth.
- LYNCH, ANNA
1810. Marion Stanton.
- EVANS, FRANCES
1811. Portrait.
- LYNCH, ANNA
1812. Portrait of Henrietta E. Countiss.
- STREAN, MARIA JUDSON
1813. Boy in Pierrot Costume.
- SEARLE, ALICE T.
1814. Leslie Hall.
- STREAN, MARIA JUDSON
1815. Dorothy.
1816. Portrait of Miss Alexander.
1817. William.
1818. Portrait.
1819. Mrs. W. B. McKennan.
1820. Girl in Gray Coat.
- WOLCOTT, KATHERINE
1821. On the Dunes.
- CASTERTON, EDA NEMOEDE
1822. Miss Pauline Batchelder.
- JOHNSON, HARRY L.
1823. Mother and Child.
1824. Early Spring: Rose Valley.
1825. Wind in the Clouds.
1826. Charybdis.
1827. The Inquiry.
1828. Moon Before Sundown.
1829. The Garden.
- HARPER, MARIAN DUNLAP
1830. Miss G.
1831. My Dear.
- BLISS, ALMA HERSIG
1832. An Italian Child.
1833. Study.
- AHRENS, ELLEN WETHERALD
1834. Miss G. C.
- WILLIAMS, ALYN
1835. Tiger Lily.
- AHRENS, ELLEN WETHERALD
1836. A Brown Study.
1837. Little Bert.
- CLARK, HARRIETTE A.
1838. Constance E. Fairchild.
1839. Mine. Sherry.
- WILLIAMS, ALYN
1840. The Cardinal.
- CLARK, HARRIETTE A.
1841. Mrs. Lefevre.
- PRICE, EUGENIA
1842. Portrait: Mary Angell.
- WILLIAMS, ALYN
1843. Mrs. Nicholas Longworth.
- HUNTER, SARA KATHERINE
1844. Study of a Head.
- PRICE, EUGENIA
1845. The Spirit of Autumn.
- PHILLIPS, CAROLINE KING
1846. Miss Elizabeth Johnson.
1847. Mrs. W. S. Burgess.
- LOWDON, ELSIE MOTZ
1848. Portrait of D. B. C.
- TAYLOR, MINNIE C.
1849. Robie.
- PHILLIPS, CAROLINE KING
1850. Graham Newell Fitch.
- TAYLOR, MINNIE C.
1851. Portrait.
- PHILLIPS, CAROLINE KING
1852. Colonel Graham Denby Fitch.
1853. Miss Carol S. Johnson.
- BUSH, ELLA SHEPARD
1854. Balaustion.
1855. A Kappa of Washington.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

- CROSS, SALLY
1856. Mrs. Quincy.
1857. Portrait: Miss Lilian Gardener.
1858. Portrait of Miss Turner.
- BELL, CLARA LOUISE
1859. Little Girl with the Curls.
- CROSS, SALLY
1860. Miss Dora Wetherbee.
1861. Portrait of Miss McKay and Peter.
1862. Portrait of Olin Downes, Esq.
- BELL, CLARA LOUISE
1863. Elizabeth.
- BUSH, ELLA SHEPARD
1864. A Fairy Tale Princess.
- SHEPARD, CLARE
1865. David.
1866. Suzanne.
1867. The Golden Girl.
1868. Kathleen.
- PATTEE, ELSIE DODGE
1869. The Little Embroiderer.
- SHEPARD, CLARE
1870. Betrothed of the Raven.
1871. Mrs. C.
- PATTEE, ELSIE DODGE
1872. The Yellow Book.
1873. The Pink Scarf.
- SHEPARD, CLARE
1874. Bertha.
- PATTEE, ELSIE DODGE
1875. At the Window.
- SHEPARD, CLARE
1876. The Pale Flower.
1877. Mary.
- FORESMAN, ALIE
1878. Portrait: Irish Rose.
1879. Portrait.
- SHEPARD, CLARE
1880. Miss Fiskien.
- BUSH-BROWN, MARGARET LESLEY
1881. Portrait of Moncure D. Conway.
- MITCHELL, LAURA M. D.
1882. Study in Miniature.
- MYRICK, KATHARINE
1883. Study.
- MITCHELL, LAURA M. D.
1884. My Grandmother.
1885. Boy With Black Hat.
1886. Margaret.
- BUSH-BROWN, MARGARET LESLEY
1887. The Flute Lesson.
- HAZEN, WILHELMINA
1888. Twin Pearls.
- PERRIE, BERTHA E.
1889. An English Garden.
- HAZEN, WILHELMINA
1890. La Senora G.
1891. Brownie.
- TUTTLE, ADRIANNA
1892. Mrs. Charles Shearman Cox. Portrait.
1893. Portrait.
- MITCHELL, LAURA M. D.
1894. Old Fashioned Girl.
- TUTTLE, ADRIANNA
1895. William Somerset Maugham.
- PERRIE, BERTHA E.
1896. A Brittany Peasant Girl.
- PEPER, META A.
1897. Portrait of Young Man.
- HEUERMANN, MAGDA
1898. Franz von Lenbach.
1899. Miss Virginia.
- WEBSTER, ETHEL FELDER
1900. Susan Kingsley Crawford.
- COLE, GEORGE TOWNSEND
1901. Mrs. H.
- WEBSTER, ETHEL FELDER
1902. Edith.
1903. Grandfather.
- COLE, GEORGE TOWNSEND
1904. Miss Aileen McCarthy.
- WEBSTER, ETHEL FELDER
1905. Louise.
- COLE, GEORGE TOWNSEND
1906. Mrs. Gregory McLaughlin.
- HEUERMANN, MAGDA
1907. My Father.
- PEPER, META A.
1908. Portrait of Christine Peper.
- TURNER, HELEN M.
1909. Mr. Frank Regal.
- INGERSOLL, EMMA K. H.
1910. Mary Meigs.
1911. Baby Dan.
- TURNER, HELEN M.
1912. Portrait of Mrs. Sherwood.
- HOWLAND, ALLEN S.
1913. Portrait of Miss A.
- MARSH, ALICE RANDALL
1914. Michel and Maud Bouvier.
- HOWLAND, ALLEN S.
1915. Portrait Study.
- PUREFOY, HESLOPE
1916. Jeanette?
- INGERSOLL, EMMA H. K.
1917. Portrait Sketch.
- PUREFOY, HESLOPE
1918. Portrait Study.
1919. Miss Clark.



THE PROMENADE. *By Gustave Pierre*

G. Pierre

UNITED STATES SECTION

MARSH, ALICE RANDALL
1920. Portrait Sketch of a Russian Girl.

REDFIELD, HELOISE GUILLOU
1921. Portrait of a Child.
1922. Robert S. Redfield.
1923. Lady with Furs.
1924. Mrs. A. Lesley.
1925. Mme. Alcide Berthier.
1926. Mr. Martin Mower.
1927. Miss A.

NEWELL, PETER
1928. My Daughter.
1929. Portrait of Miss G.

TAYLOR, EMILY DRAYTON
1930. Spring.
1931. Mrs. John Innis Kane.
1932. Mrs. Paul Mills.
1933. Miss Corrine B. Freeman.
1934. Life's Bubbles.

BAER, WILLIAM JACOB
1935. Young Diana.

TAYLOR, EMILY DRAYTON
1936. Mrs. Allison.

BAER, WILLIAM JACOB
1937. Doris.
1938. Friends.
1939. Mrs. E. R. Hewitt.
1940. Primavera.
1941. Nymph and Cupid.
1942. The Apple.
1943. Betty.
1944. Laodicea.

TANNAHILL, MARY H.
1945. Brothers.
1946. A Young Mother.

HILLS, LAURA COOMBS
1947. Little Agnes.
1948. Girl With Violets.
1949. Miss Margaret Curzon Hale.
1950. The Nymph.
1951. Portrait.
1952. Psyche.

TANNAHILL, MARY H.
1953. Girl with Parrot.
1954. Jane Chapman.

FULLER, LUCIA FAIRCHILD
1955. In the Days of King Arthur.

SHUTTLEWORTH, CLAIRE
1956. A Small Boy.

FULLER, LUCIA FAIRCHILD
1957. The Girl and the Net.

VALK, ELLA SNOWDEN
1958. Dawn.

FULLER, LUCIA FAIRCHILD
1959. Portrait of a Child.

VALK, ELLA SNOWDEN
1960. Miss Frances Cocke.

FULLER, LUCIA FAIRCHILD
1961. Artemidora.
1962. The Red Flower.

SAINT GAUDENS, CARLOTA
1963. Study in Red.

SPRINGER, EVA
1964. La Vieille.

BECKINGTON, ALICE
1965. Study in Blues and Greens.
1966. Portrait of Mr. Lewis.
1967. The Morning Paper.
1968. Study of a Head in Shadow.
1969. Helen.

SPRINGER, EVA
1970. Little Simone.

SAINT GAUDENS, CARLOTA
1971. Portrait: Mary Shipman.

SPRINGER, EVA
1972. Italian Girl.

BECKER, EULABEE DIX
1973. Philip Dix Becker.
1974. Mrs. John Graves.

KENDALL, MARGARET
1975. Spirit of the Woods.

BECKER, EULABEE DIX
1976. Portrait of Esther Hoyt.

KENDALL, MARGARET
1977. Three Little Sisters.
1978. Bruno and His Mistress.
1979. Miss Helen Huntington.
1980. In the Brook.

ARCHAMBAULT, A. MARGARETTA
1981. Miss Clementine Dalcour.
1982. Miss M. Smith.
1983. Jacqueline.
1984. Miss Frances Brock.

JAMAR, S. CORINNE
1985. Bob.

SCULPTURE

FRENCH, DANIEL CHESTER
1986. Study of a Head.

STACKPOLE, RALPH W.
1987. Charles Frederick Holder.

GALLERY FORTY-ONE

The paintings and drawings by Howard Pyle in Galleries Forty-one and Forty-two, selected from the Memorial Collection of the artist's work belonging to the Wilmington Society of the Fine Arts, are lent by that Society.

PLYE, HOWARD
1988 to 2052. Drawings.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

SCULPTURE

BORGLUM, SOLON H.

2053. Washington of 1753.

GALLERY FORTY-TWO

PAINTINGS AND DRAWINGS

PYLE, HOWARD

- 2054. Battle of Yorktown.
- 2055. Inauguration of Washington.
- 2056. Dividing the Treasure.
- 2057. Captain Kidd.
- 2058. La Salle before Louis XIV.
- 2059. Atlas and Hercules.
- 2060. Lord of the Earth.
- 2061. Suicide.
- 2062. The Tory.
- 2063. Magic Harper.
- 2064. Battle of Germantown.
- 2065. Lexington.
- 2066. Sack of Carthage.
- 2067. Grasshopper and Ant.
- 2068. Fleur-de-lis.
- 2069. Thomas Jefferson.
- 2070. The Galleon.
- 2071. The Buccaneers.
- 2072. Washington's Retreat.
- 2073. Evacuation of Charleston.
- 2074. Spanish Dancer.
- 2075. Loot.
- 2076. Burning Ship.
- 2077. Girl with Silver Veil.
- 2078. Fair Suppliant.
- 2079. Fight in Forest.
- 2080. The Diplomats.
- 2081. The Spies.
- 2082. Meeting of Green and Gates.
- 2083. Battle of Bunker Hill.
- 2084. By Land and Sea No. 7.
- 2085. By Land and Sea No. 6.
- 2086. Modern Sindbad No. 3.
- 2087. Modern Sindbad No. 2.
- 2088. Modern Sindbad No. 1.
- 2089. The Artist.
- 2090. Flying Dutchman.
- 2091. Modern Sindbad No. 5.
- 2092. Second Class Passenger.
- 2093. Modern Sindbad No. 6.
- 2094. Modern Sindbad No. 4.
- 2095. By Land and Sea No. 8.
- 2096. By Land and Sea No. 5.

SCULPTURE

PICCIRILLI, ATTILIO

- 2097. Head of a Girl.
- 2098. Head of a Boy.

GALLERY FORTY-THREE

PAINTINGS

DUMOND, FREDERIC MELVILLE

- 2099. Sea Carvings.

QUINLAN, WILL J.

- 2100. Mt. Rainier from Pinnacle Peak.

DIXON, MAYNARD

- 2101. The Palomino Mare.

TYNG, MARGARET FULLER

- 2102. The Silver Bowl.

PFEIFFEN, JUSTUS

- 2103. Central Park.

UFER, WALTER

- 2104. Rosa Cota of San Juan Pueblo.

DE WENTWORTH, CECILE

- 2105. Portrait of William Howard Taft.

UFER, WALTER

- 2106. A Daughter of San Juan Pueblo.

HAZELTON, MARY BREWSTER

- 2107. The Letter.

UFER, WALTER

- 2108. Taos Indian in Corn Field.

DEMING, EDWIN WILLARD

- 2109. Prayer to the Manes of the Dead.

ERICSON, DAVID

- 2110. The Late Tea.

AMES, BLANCHE

- 2111. Pauline.

DIXON, MAYNARD

- 2112. Navajo Women.

DUMOND, FREDERIC MELVILLE

- 2113. Raton Pass.
- 2114. Hoss Tradin' on the Reservation.
- 2115. 1849.
- 2116. Portrait Sketch of Babette de Cernoe.

RANDOLPH, LEE F.

- 2117. Winter: Northern France.
- 2118. The Grape Vine.

PADDOCK, JOSEPHINE

- 2119. The Blue Feather.

DIRKS, RUDOLPH

- 2120. Clearing Land.
- 2121. Head of Old Dutchman.

WAITE, EMILY BURLING

- 2122. A Morning in September.

DUNLAP, HELENA

- 2123. The Senor's Garden.

DILLAYE, BLANCHE

- 2124. The God of Good Fortune.

DIRKS, RUDOLPH

- 2125. The Boatman.

SELDEN, DIXIE

- 2126. Bunker's Hill, St. Ives.

TUCKER, ALLEN

- 2127. The Ice Storm.

PADDOCK, JOSEPHINE

- 2128. Youth.



THE FOOT BATH. *By René Quillivic*

UNITED STATES SECTION

SMITH, HOWARD EVERETT
2129. The Convalescent.

RAMSEY, CHARLES F.
2130. A Garden.

HINKLE, CLARENCE K.
2131. Portrait.

SCHMITT, ALBERT FELIX
2132. Blue and Gold.

VIVIAN, CALTHEA
2133. Moonlight: St. Francis Sutter Park.

WILLIAMSON, ADA C.
2134. Baby in a French Cap.

LEVY, WILLIAM AUERBACH
2135. Normandy Fishermen.

JONES, LEON FOSTER
2136. Long Island Village.

STODDARD, ALICE KENT
2137. The White Waist.

BRUMBACK, LOUISE UPTON
2138. High Tide on the Beach.

GROLL, ALBERT LOREY
2139. Lake Louise.

JAMES, WILLIAM
2140. Portrait Study.

BEAUMONT, LILIAN ADELE
2141. The Satin Gown.

SOHIER, ALICE RUGGLES
2142. Reminiscence.

LILJESTROM, GUSTAV F.
2143. Vishnu Temple: Grand Canyon.

NAHL, PERHAM W.
2144. Despair.

PERRY, LILLA CABOT
2145. My Lamb.

CUNEO, RINALDO
2146. Notre Dame: Paris.

WUERPEL, EDMUND H.
2147. The Sheltered Bay.

2148. Gathering Clouds.

2149. An Evening Symphony.

2150. The Call of Lingering Day.

2151. Late Afternoon.

2152. Harmony in Brown.

SCULPTURE

MORA, JOSEPH J.
2153. Scratching a Twister.

PUTNAM, BRENDA
2154. The Parting.

GALLERY FORTY-FOUR

PAINTINGS

FOOTE, MARY
2155. Mrs. John Carpenter.

WATROUS, HARRY WILLSON
2156. He Stood in the Moonlight.

NUNN, FREDERIC
2157. A Seaside Roost.

WHITEMAN, S. EDWIN
2158. Summer Breeze.

ANSHUTZ, THOMAS P.
2159. Portrait of a Little Girl.
Lent by Mrs. John E. D. Trask.

WOODWARD, WILLIAM
2160. Old Cabildo: New Orleans.

MACRUM, GEORGE H.
2161. The Towering City.

FOURNIER, ALEXIS JEAN
2162. Peaceful Night on the Seine.

FOOTE, MARY
2163. Portrait of August Jaccaci, Esq.

DE VOLL, F. USHER
2164. East River: New York: Winter.

VON SCHLEGEL, GUSTAV
2165. Positano Lemon Vine.

MURPHY, HERMANN DUDLEY
2166. Venetian Brocade.

CHURCHILL, W. W.
2167. The Manuscript.

DUFNER, EDWARD
2168. Reflections.

SCHMITT, ALBERT FELIX
2169. On the River Bank.

CHURCHILL, W. W.
2170. The Model.

NETTLETON, WALTER
2171. When Sleeping Winter Dreams of
Summer Skies.

DUFNER, EDWARD
2172. Summer Evening.

FOOTE, WILL HOWE
2173. Gloucester Harbor.

CHURCHILL, W. W.
2174. Pouring Tea.

MAYNARD, RICHARD F.
2175. In and Out of an Oval Mirror.

ROECKER, H. LEON
2176. Calves Resting.

MEAKIN, L. H.
2177. Rocky Mountain Valley.

POTTHAST, EDWARD HENRY
2178. The Illecilewaet Glacier.

KIRKPATRICK, WILLIAM A.
2179. Pleasing Reflections.

MILLAR, ADDISON T.
2180. Storm Warning.

BARTLETT, FREDERIC CLAY
2181. Spring Recess.

PUTHUFF, HANSON
2182. Home of the Ranger.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

CLARKSON, RALPH
2183. Portrait of E. G. Keith, Esq.

OLINSKY, IVAN G.
2184. Two Girls.

PERRINE, VAN DEARING
2185. Children of the Wind.

PUTHUFF, HANSON
2186. Gray Day in Summer.

COX, LOUISE
2187. Mayflowers.
Lent by the National Gallery.

CADENASSO, GIUSEPPE
2188. The Reflection.

STEELE, THEODORE C.
2189. The Hill Country.

BRAUN, MAURICE
2190. The Hillside: Morning.

STEELE, ZULMA
2191. Nature's Tapestry.

DUNLAP, HELENA
2192. The Dressing Table.

SEYFFERT, LEOPOLD
2193. Juan.

FORSYTH, WILLIAM
2194. The Red Hill.

CUCUEL, EDWARD
2195. The Bath.

SEYFFERT, LEOPOLD
2196. Tired Out.

BROWN, BENJAMIN CHAMBERS
2197. Cliffs: Golden Gate.

GILCHRIST, WALLACE W., JR.
2198. The Old Gold Screen.

CUCUEL, EDWARD
2199. The Girl in Yellow.

CONANT, MARJORIE
2200. Late Afternoon.

SEYFFERT, LEOPOLD
2201. Julian.

ROSE, GUY
2202. November Twilight.

SCULPTURE

WEINMAN, ADOLPH A.
2203. Lectern for Clark Memorial Chapel.

GALLERY FORTY-FIVE

PAINTINGS AND DRAWINGS

KING, PAUL
2204. Snug Harbor.

BROWNE, GEORGE ELMER
2205. Port of Sottomarina.

REID, ROBERT
2206. The Gold Fish.

KRONBERG, LOUIS
2207. The Visitor.

SARTAIN, WILLIAM
2208. Along the Stream.
2209. Jersey Sand Dunes.

GROVER, OLIVER DENNETT
2210. Ponte Vecchio: Florence.

REID, ROBERT
2211. The Japanese Screen.
Lent by Spencer Kellogg, Jr., Esq.

MORA, F. LUIS
2212. Black, Grey and Rose.

PEYRAUD, FRANK C.
2213. Summer Evening.

CONGDON, THOMAS R.
2214. The Greenroom.

YOUNG, CHARLES MORRIS
2215. My House in Winter.

2216. Winter Afternoon.
2217. The Red Mill.

LIE, JONAS
2218. Palms in Wind.

VONNOH, ROBERT
2219. Portrait: Daniel Chester French.

WALCOTT, HARRY MILLS
2220. The Children's Cotillion.

YOUNG, CHARLES MORRIS
2221. Winter Landscape with Crows.

ANDERSON, KARL
2222. Fireflies.

YOUNG, CHARLES MORRIS
2223. Farm House in Winter.

2224. The Gray Mill.

BOYNTON, RAY S.
2225. Spokane Valley.

GRIFFIN, WALTER
2226. May Morning.

2227. Springtime.
2228. Bridge: Venice.

EATON, CHARLES WARREN
2229. Summer Night: Lake Como.

GRIFFIN, WALTER
2230. Grand Canal: Venice No. 1.

2231. Late Afternoon: Breton Village.
2232. Zattere: Venice.

POTTHAST, EDWARD HENRY
2233. Peace and Quiet.

GRIFFIN, WALTER
2234. Church of S. Trovaso: Venice.

2235. Grand Canal: Venice No. 2.

HARRISON, BIRGE
2236. White Wings.

VONNOH, ROBERT
2237. Fantasy: Blue and Yellow.

DE VOLL, F. USHER
2238. The White City.



THE PAINTERS. *By Felix Vallotton*

UNITED STATES SECTION

HARRISON, BIRGE
2239. The Red Saw Mill.
2240. The Tow on the Lake.

HOPKINS, JAMES R.
2241. Memories.

HARRISON, BIRGE
2242. Evening in Philadelphia.

HOPKINS, JAMES R.
2243. Mandarin Blue.

REID, ROBERT
2244. Autumn.

ROOK, EDWARD F.
2245. Dish of Fruit.

SARTAIN, WILLIAM
2246. Along the Loing.

SCULPTURE

HOARD, MARGARET
2247. The Old Woman.

FROMEN, AGNES VALBORG
2248. The Last of His Tribe.

ROTH, FREDERICK G. R.
2249. The Booklover.

2250. Polar Bear.

2251. Seal.

2252. Hippopotamus.

2253. Calf.

2254. Polar Bear.

2255. Tug of War.

2256. Equestrienne.

2257. Sea Lion.

2258. The Baker.

2259. The Candlestickmaker.

2260. The Butcher.

GALLERY FORTY-SIX

PAINTINGS

ADDAMS, INEZ
2261. Portrait Study.

HIGGINS, EUGENE
2262. The Strange Land.

DONOHU, RUGER
2263. Wind Flowers.
2264. A Garden.

DUMOND, HELEN SAVIER
2265. Southern France.
2266. An Arm of the Mediterranean.

GILCHRIST, WALLACE W. JR.
2267. Girl in Pink.

DONOHU, RUGER
2268. A Veil of Leaves.
2269. The Rose Terrace.

ADDAMS, INEZ
2270. Daphne.

WHITNEY, BEATRICE
2271. Odalisque.

HAZELTON, MARY BREWSTER
2272. Reverie.

REUTERDAHL, HENRY
2273. Skyscrapers.

COFFIN, WILLIAM ANDERSON
2274. September Afternoon.

DUMOND, FRANK VINCENT
2275. May Bloom.
2276. Gray Newfoundland.

ADDAMS, INEZ
2277. The Death of Lucrece.

BOSTON, JOSEPH H.
2278. Mount Hamlin.

DUMOND, FRANK VINCENT
2279. The Bathers.
2280. July Afternoon.

REUTERDAHL, HENRY
2281. Hudson in Winter.

COFFIN, WILLIAM ANDERSON
2282. A March Evening.

COLE, THOMAS CASILEAR
2283. Portrait of a Lady.

STACEY, ANNA LEE
2284. In Furs.

BOWER, ALEXANDER
2285. The White Shore.

ROTH, ERNEST D.
2286. A Winter Landscape.

BAKER, SAMUEL BURTIS
2287. Portrait of Miss Marion Howard.

DUMOND, FRANK VINCENT
2288. The Elopers.
2289. The Fairy Tale.

COFFIN, WILLIAM ANDERSON
2290. Early Morning in May.

ALBERT, ERNEST
2291. Ten Above Zero.

SOHIER, ALICE RUGGLES
2292. Giovanna.

BORIE, ADOLPHE
2293. Spring.
2294. A Woman Pensive.

GRABACH, JOHN R.
2295. Banks of the Connecticut River.

MACKY, E. SPENCER
2296. Mother and Child.

VAN LAER, ALEXANDER T.
2297. November Afternoon.

COOLIDGE, M. ROSAMOND
2298. Portrait: Miss S.

BROWNELL, MATILDA
2299. Girl in the Chinese Porcelain Room.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

- ADDAMS, CLIFFORD
 2300. Sadness.
 2301. The Lady of the Five Marks.
- BUTLER, EDWARD B.
 2302. The Brook.
- MURPHY, ADA CLIFFORD
 2303. Sweet Apples.
- PAGE, MARIE DANFORTH
 2304. Portrait of Anna Coleman Ladd.
- WAITE, EMILY BURLING
 2305. Tijmentje Cleaning Brass.

SCULPTURE

- EBERLE, ABASTENIA ST. LEGER
 2306. Bacchanale.
- YOUNG, MAHONRI M.
 2307. Day Dreams.

GALLERY FORTY-SEVEN

PAINTINGS

- HOPKINS, JAMES R.
 2308. Frivolity.
- GROSSMANN, EDWIN BOOTH
 2309. Still Life.
- KRONBERG, LOUIS
 2310. Ballet Girl in Green.
- BITTINGER, CHARLES
 2311. The Library of the Prince: Versailles.
- GROLL, ALBERT LOREY
 2312. Arizona Desert.
- BUEHR, KARL ALBERT
 2313. A Pledge of Love.
- ASHLEY, CLIFFORD W.
 2314. Chase of the Bowhead Whale.
- RAPHAEL, JOSEPH
 2315. Belgian Farm.
 2316. Environs of Brussels.
- ROBINSON, WILLIAM S.
 2317. June Idyl.
- HOPKINS, JAMES R.
 2318. Beside the Lake.
- SCHMIDT, KARL
 2319. The Great Pacific.
- GUSTIN, PAUL MORGAN
 2320. November Evening: Puget Sound.
- NEUHAUS, EUGEN
 2321. Plowing at Ingleside.
 2322. Monterey Dunes.
- BLUMENSCHIEIN, ERNEST L.
 2323. The Peacemaker.
- DICKMAN, CHARLES J.
 2324. Picardy Fisher Folk.
- GROLL, ALBERT LOREY
 2325. Peace: Hopiland.

- NEUHAUS, EUGEN
 2326. A Corner of Lake Merced.
 2327. Eucalypti at Berkeley Hills.
- BLUMENSCHIEIN, ERNEST L.
 2328. Wise Man: Warrior: Youth.
- GUSTIN, PAUL MORGAN
 2329. The Cascades from Pyramid Park.
- BOYNTON, RAY S.
 2330. Vanity.
 2331. Young Diana.
- BLUMENSCHIEIN, MARY GREENE
 2332. The Fan.
- POORE, HENRY RANKIN
 2333. Twilight on the Moor.
- MILLER, RICHARD E.
 2334. Nude.
- ADAMS, J. OTTIS
 2335. Winter Morning.
 Lent by Muncie Art Association.
- GUSTIN, PAUL MORGAN
 2336. Mount Rainier.
 2337. Great Cloud.
- COOPER, COLIN CAMPBELL
 2338. Fifth Avenue: New York.
- GUSTIN, PAUL MORGAN
 2339. Mountain Snowfields.
- COOPER, COLIN CAMPBELL
 2340. Beauvais Cathedral.
- DICKMAN, CHARLES J.
 2341. Dawn.
- ROBINSON, WILLIAM S.
 2342. Laurel Blossoms.
- COOPER, COLIN CAMPBELL
 2343. Bowling Green: New York.
- COUSE, E. IRVING
 2344. Twilight: Taos Pueblo.
- ALBRIGHT, ADAM EMORY
 2345. The Hill Road.

SCULPTURE

- HERING, HENRY
 2346. Bust of Augustus Saint Gaudens.
- SALVATORE, VICTOR D.
 2347. Head of Old Lady.

GALLERY FORTY-EIGHT

PAINTINGS

- NORDELL, CARL J.
 2348. The Chinese Beads.
- POTTHAST, EDWARD H.
 2349. A Rift in the Clouds.
- TROCCOLI, GIOVANNI BATTISTA
 2350. Portrait of Mr. Ferry.
- TITCOMB, M. BRADISH
 2351. Summer Girls.



THE SHORE. *By Leo Putz*

UNITED STATES SECTION

PARSHALL, DE WITT
2352. The Hermit Creek Canyon.

BITTINGER, CHARLES
2353. After Supper.

TROCCOLI, GIOVANNI BATTISTA
2354. Portrait of Mrs. Brinckerhoff.

ROSENTHAL, ALBERT
2355. The Millinery.
2356. Mrs. Albert Rosenthal.

POWELL, ARTHUR J. E.
2357. Bronx Kills.

ROSENTHAL, ALBERT
2358. Dr. J. Cheston Morris.
Lent by Laurence Johnson Morris,
Esq.

VONNOH, ROBERT
2359. Bridge at Grez.

JONES, FRANCIS C.
2360. The Divan.

CLARKE, THOMAS SHIELDS
2361. The Dawn of New Life.

VOLKERT, EDWARD C.
2362. Winter Evening: Connecticut.

JUERGENS, ALFRED
2363. Garden Flowers.

WATROUS, HARRY WILLSON
2364. The Bursting of the Bubble.

DE JONG, BETTY
2365. Beatrix.

ROOK, EDWARD F.
2366. Snow: Ice and Foam.

STEELE, THEODORE C.
2367. November Afternoon.

ROSENTHAL, ALBERT
2368. Helene.

TROCCOLI, GIOVANNI BATTISTA
2369. Woman with a Handkerchief.

PARSHALL, DE WITT
2370. Great Abyss.

FERGUSON, NANCY M.
2371. A Rural Lane.

ROSENTHAL, ALBERT
2372. Alberta Uhle-Smith.

TROCCOLI, GIOVANNI BATTISTA
2373. New England Woman.

ROOK, EDWARD F.
2374. Laurel.

EBERT, CHARLES
2375. Monhegan Headlands.

YATES, CULLEN
2376. November Snow.
2377. Spring.

FRIESEKE, FREDERICK CARL
2378. Sleep.

CALIGA, I. H.
2379. Autumn.

MAZZANOVICH, LAURENCE
2380. Grey Glow.

FOURNIER, ALEXIS JEAN
2381. Morning in Venice.

RAPHAEL, JOSEPH
2382. Market Day on the Canal.

SCULPTURE
RUMSEY, CHARLES CARY
2383. Hound.
2384. Horse and Man Drinking.
2385. Study for Centaur.
2386. Scratching Dog.
2387. Lion Cub.
2388. Calf and Colt.
2389. Stone Bull.

GALLERY FORTY-NINE
PAINTINGS AND DRAWINGS

TRYON, DWIGHT W.
2390. Twilight: Autumn.
Lent by National Gallery, Freer
Collection.

2391. An Evening in May.
Lent by Buffalo Fine Arts
Academy.

2392. Early Night.
Lent by National Gallery, Freer
Collection.

2393. Sunset before Storm.
Lent by National Gallery, Freer
Collection.

2394. Autumn.
2395. Night: The Sea.
Lent by National Gallery, Freer
Collection.

2396. The Sea: East Wind.
Lent by National Gallery, Freer
Collection.

2397. Autumn Morning.
Lent by National Gallery, Freer
Collection.

2398. Evening: September.
Lent by National Gallery, Freer
Collection.

2399. Afternoon: October.
2400. Moonlight.

Lent by National Gallery, Freer
Collection.

2401. The Farm: Moonlight.
2402. Moonlight on the Water.

2403. The Sea: Freshening Breeze.
Lent by National Gallery, Freer
Collection.

HAMILTON, JOHN McLURE
2404. Gladstone at Hawarden.
MESSER, EDMUND CLARENCE
2405. Blue Ridge.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

WEIR, J. ALDEN
 2406. Constructing a Dam.
 2407. Midsummer.
 2408. The Hunter's Moon.
 2409. The Oak.
 2410. Danbury Hills.
 2411. White Oaks.
 2412. Old Norwich Town: Connecticut.

HAMILTON, JOHN McLURE
 2413. Joseph Pennell.

REDMOND, GRANVILLE
 2414. Lifting Fog.

OLSON, ALBERT BYRON
 2415. Still Life.

NEUHAUS, EUGEN
 2416. Cliffs at Westport.

HAMILTON, JOHN McLURE
 2417. My Mother.

MACGILVARY, NORWOOD
 2418. The Voices of Dreams.

NEUHAUS, EUGEN
 2419. Helvetia Cemetery.

HAMILTON, JOHN McLURE
 2420. Sir Archibald Glikie.

REDMOND, GRANVILLE
 2421. Solitude.

WEIR, J. ALDEN
 2422. A New England Rye Field.
 2423. Plaza: Nocturne.
 2424. In the Woods.
 2425. Portrait.
 2426. Towards Queensburgh Bridge: Nocturne.
 2427. June.

GALLERY FIFTY PAINTINGS

NEILSON, RAYMOND P. R.
 2428. A Glass of Wine.

WESSEL, HERMAN H.
 2429. The Harbor: Ile aux Moines.

MURPHY, HERMANN DUDLEY
 2430. Morro Castle: San Juan.

IRVINE, WILSON
 2431. The Chasm.

KENDALL, SERGEANT
 2432. Reflection.

PRESTON, JAMES
 2433. Landscape.

MURPHY, HERMANN DUDLEY
 2434. Wind.

CORNOYER, PAUL
 2435. Old New York.

KRONBERG, LOUIS
 2436. Preparing for the Dance.

MURPHY, HERMANN DUDLEY
 2437. In the Azores.

BREMER, ANNE M.
 2438. Gladiolas.

KENDALL, SERGEANT
 2439. Phantasmata.

KRONBERG, LOUIS
 2440. The Exercise.

HANSEN, ARMIN C.
 2441. The Belated Boat.

KENDALL, SERGEANT
 2442. Alison.

2443. Devotion.

HURLEY, EDWARD TIMOTHY
 2444. Murmuring.

BREYFOGLE, JOHN WINSTANLEY
 2445. The Serpent.
 Lent by William H. Fox, Esq.

LATHROP, WILLIAM LANGSON
 2446. Summer Afternoon.

GRANVILLE-SMITH, WALTER
 2447. Clearing Mists.

NELSON, BRUCE
 2448. The Golden Shore.

NOYES, GEORGE L.
 2449. Mount Lafayette.

DE JONG, BETTY
 2450. Portrait of Miss Isabelle P.

KENDALL, SERGEANT
 2451. Venetian Brocade.

CARLSON, JOHN F.
 2452. Frost Bound.

RYDEN, HENNING
 2453. Return of the Boats.

BREDIN, R. SLOAN
 2454. The Farm.

GRANVILLE-SMITH, WALTER
 2455. Queen's Lace.

LATHROP, WILLIAM LANGSON
 2456. Coming Storm.

Lent by Mrs. G. Ellery Woods.

CASER, ETTORE
 2457. Old Venice.

McEWEN, WALTER
 2458. Vanity.

EATON, CHARLES WARREN
 2459. The Shawangunk Valley.

LATHROP, WILLIAM LANGSON
 2460. The Canal.

Lent by G. Coffing Warner, Esq.

LIPPINCOTT, WILLIAM H.
 2461. Love Finds the Way.

DUNLAP, HELENA
 2462. Mountain Cottages.

UNITED STATES SECTION

SCULPTURE

KENDALL, SERGEANT

- 2463. Elisabeth.
- 2464. Breton Girl.
- 2465. Quest.

GALLERY FIFTY-ONE

PAINTINGS

GLACKENS, WILLIAM J.

- 2466. Green Car.

CARLES, ARTHUR B.

- 2467. Repose.

GLACKENS, WILLIAM J.

- 2468. Family Group.
- 2469. Woman with Apple.
- 2470. Girls Bathing.

CARLES, ARTHUR B.

- 2471. Torso.

BORIE, ADOLPHE

- 2472. Nude.

WAGNER, FRED

- 2473. Winter Evening.

ANSHUTZ, THOMAS P.

- 2474. The Incense Burner.
Lent by Dr. Charles W. Gessler.

YARROW, WILLIAM H. K.

- 2475. Still Life.

BRECKENRIDGE, HUGH H.

- 2476. Bowl of Fruit.
- 2477. Tapestry and Fruit.
- 2478. The Open Garden.
- 2479. Studio Interior: The Tapestryed Wall.
- 2480. White Vase.
- 2481. Still Life: Blue and Gold.
- 2482. Corner of the Garden.
- 2483. Studio Interior: Chinese Jar.
- 2484. Italian Pitcher and Fruit.
- 2485. The Curio Window.

SLOAN, JOHN

- 2486. Gloucester Harbor.

HENRI, ROBERT

- 2487. Chinese Lady.

WOOLF, S. J.

- 2488. The Underworld.

HENRI, ROBERT

- 2489. Himself.

BRYANT, EVERETT L.

- 2490. Wild Honeysuckle.

HENRI, ROBERT

- 2491. Odalisque.

BRYANT, EVERETT L.

- 2492. Peonies.

HENRI, ROBERT

- 2493. Herself.

BRYANT, EVERETT L.

- 2494. Snapdragon and Fan.

HENRI, ROBERT

- 2495. Yen Tsidi (Ground Sparrow).

SLOAN, JOHN

- 2496. Renganeschis: Sunday Night.
- 2497. McSorley's Old Ale-House.

HENRI, ROBERT

- 2498. Blue Kimono.

ANSHUTZ, THOMAS P.

- 2499. A Rose.
Lent by William S. Pardee, Esq.

DOUGHERTY, PARKE C.

- 2500. Mont St. Michel.

HENRI, ROBERT

- 2501. Lady in Black Velvet.

DOUGHERTY, PARKE C.

- 2502. Moonlight.

LAMBERT, GERTRUDE

- 2503. Black and Green.

BRYANT, EVERETT L.

- 2504. Snapdragon.

GLACKENS, WILLIAM J.

- 2505. Chez Mouquin.

CARLES, ARTHUR B.

- 2506. Nude.

WAGNER, FRED

- 2507. Shoveling Snow.

SCULPTURE

LAESSLE, ALBERT

- 2508. Chanticleer.

GRAFLY, CHARLES

- 2509. Maidenhood.

LAESSLE, ALBERT

- 2510. Kingfisher.
- 2511. Fantail Pigeon.

HYATT, ANNA VAUGHAN

- 2512. Lion and Lioness Group.

KRUPKA, JOSEPH

- 2513. Kiss of the Oceans.

GALLERY FIFTY-FOUR

PAINTINGS

HOMER, WINSLOW

- 2514. The Coming Storm.
Lent by the Lotus Club, New York City.

- 2515. The Home Signal.

- 2516. Sunlight and Shadow.

- 2517. Fisherfolks: Tynemouth.

- 2518. A Country Lad.

- 2519. Afternoon Fog.

- Lent by John Calvin Stevens, Esq.

- 2520. The Wreck.

- Lent by the Carnegie Institute.

- 2521. Summer Afternoon.

- 2522. The Butterfly.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

HOMER, WINSLOW (Continued)
 2523. The Yellow Jacket.
 2524. An Adirondack Lake.
 Lent by Horace C. Henry, Esq.
 2525. Gathering Autumn Leaves.

HARRISON, ALEXANDER
 2526. Moon Clouds.

BLAKELOCK, RALPH A.
 2527. Ecstasy.
 Lent by the Hackley Gallery of
 Fine Arts.

HUNT, WILLIAM MORRIS
 2528. Newtonville, Mass.: Landscape.

CURRIER, J. FRANK
 2529. A Munich Boy.
 Lent by the Carnegie Institute.

HUNT, WILLIAM MORRIS
 2530. Woman's Portrait.
 Lent by Mrs. Inez Gilmore.

CURRIER, J. FRANK
 2531. Self Portrait.
 Lent by William M. Chase, Esq.

FULLER, GEORGE
 2532. A Head.
 Lent by W. B. Ayer, Esq.

CURRIER, J. FRANK
 2533. Whistling Boy.
 Lent by the John Herron Art
 Institute.
 2534. A Head.
 Lent by J. Harsen Rhoades, Esq.

BLAKELOCK, RALPH A.
 2535. Sunset.
 Lent by Henry Smith, Esq.

BAKER, BLISS
 2536. Landscape: Grez.
 Lent by Horace C. Henry, Esq.

HUNT, E. AUBREY
 2537. A Tidal River.

BUNKER, DENNIS MILLER
 2538. The Mirror.
 Lent by the Art Club of Phila-
 delphia.

INNESS, GEORGE
 2539. The Clouded Sun.
 Lent by the Carnegie Institute.

HOMER, WINSLOW
 2540. The Watermelon Bug.

WYANT, ALEXANDER H.
 2541. The Windy Day.
 Lent by the Louisville Free Pub-
 lic Library.

LOEB, LOUIS
 2542. The Bud.
 Lent by William Scott Bond, Esq.

WYANT, ALEXANDER H.
 2543. A Mountain Brook.
 Lent by the Buffalo Fine Arts
 Academy.

ISHAM, SAMUEL
 2544. In the Park.
 Lent by the Buffalo Fine Arts
 Academy.

WYANT, ALEXANDER H.
 2545. Afternoon near Arkville, New York.
 Lent by the Carnegie Institute.

LOEB, LOUIS
 2546. The Peacock.
 Lent by Emanuel Loeb, Esq.

INNESS, GEORGE
 2547. In the Berkshire Hills.
 Lent by the Rhode Island School
 of Design.

HOMER, WINSLOW
 2548. Unruly Calf.
 Lent by the Brooklyn Museum.

BUNKER, DENNIS MILLER
 2549. Portrait of Miss Anne Page.
 Lent by Miss Anne Page.

MURA, FRANK
 2550. On the Downs: Sompting.

INNESS, GEORGE
 2551. The Coming Storm.
 Lent by the Buffalo Fine Arts
 Academy.

MUHRMANN, H.
 2552. Flower Vendor.

FULLER, GEORGE
 2553. Lorette.
 Lent by the Corcoran Gallery of
 Art.
 2554. Marguerite.

RYDER, ALBERT P.
 2555. Jonah.
 Lent by C. E. S. Wood, Esq.

KOPMAN, BENJAMIN D.
 2556. Plucking a Goose.

HARRISON, ALEXANDER
 2557. Sun Glitter.

SCULPTURE
 GRAFLY, CHARLES
 2558. Edward W., Redfield.
 2559. Joseph R. De Camp.
 2560. Edwin Swift Clymer.
 2561. The Entomologist.
 Lent by Henry L. Viereck, Esq.
 2562. Thomas P. Anshutz.
 Lent by The Pennsylvania Acad-
 emy of the Fine Arts.
 2563. William M. Paxton.



SUMMER NIGHT. *By Franz von Stuck*

UNITED STATES SECTION

GALLERY FIFTY-FIVE

PAINTINGS

- BRAUN, MAURICE
 2564. Sunlit Hills: Southern California .
 BOSLEY, FREDERICK A.
 2565. The Dreamer.
 HARRISON, ALEXANDER
 2566. Wave Glitter.
 SCHMAUSS, PETER
 2567. Easter.
 ROBERTS, ALICE MUMFORD
 2568. Two Vaudeville Stars.
 BERLIN, HARRY
 2569. Motherhood.
 WILLIAMS, GEORGE ALFRED
 2570. The Drama of the Sea: The Breakers.
 MCCORMICK, M. EVELYN
 2571. Old Custom House: Monterey.
 BARNARD, EDWARD H.
 2572. The Young Oaks: Early August.
 Lent by the St. Botolph Club.
 BOSLEY, FREDERICK A.
 2573. Girl against Chinese Screen.
 LÖKKE, MARIE
 2574. Portrait of a Child.
 GARRETT, EDMUND
 2575. Heart of New England.
 HOWE, WILLIAM HENRY
 2576: Low Lands: Holland.
 WAGNER, ROBERT
 2577. Portrait of Stewart Edward White.
 POORE, HENRY RANKIN
 2578. New England Winter.
 MANNHEIM, JEAN
 2579. Frolicking Times.
 EDMONDSON, WILLIAM J.
 2580. The Garden.
 HAMILTON, WILBUR DEAN
 2581. Portrait.
 SCHWARTZ, ANDREW T.
 2582. Ice Floe.
 POTTHAST, EDWARD H.
 2583. A Holiday.
 2584. The Seaside.
 2585. Splashing.
 COX, KENYON
 2586. Plenty.
 Lent by the National Gallery.
 MACRUM, GEORGE H.
 2587. Woolworth Building from West
 Street.
 POTTHAST, EDWARD H.
 2588. A July Day.
 2589. In the Surf.
 2590. Kiddies.

- LOCKMAN, DE WITT M.
 2591. Portrait of Miss D.
 JANSSON, ALFRED
 2592. Illinois Landscape.
 FERGUSON, NANCY M.
 2593. The Barber Shop.
 CONNER, JOHN RAMSEY
 2594. Cottage Interior.
 CURRAN, CHARLES C.
 2595. Daffodils.
 REHN, FRANK K. M.
 2596. Where the Waves Sweep.
 HARRISON, ALEXANDER
 2597. Sun: Sea.
 BECKWITH, CARROLL
 2598. Portrait of George Coleman, Esq.
 RICH, JOHN H.
 2599. The Blue Kimono.
 WALDEN, LIONEL
 2600. Scene on the Brittany Coast.
 EBERT, CHARLES
 2601. The Fog Bow.

SCULPTURE

- GELERT, JOHN
 2602. Evening Prayer.
 POPE, ALEXANDER
 2603. Our Vanishing Wild Life.

GALLERY FIFTY-SIX

PAINTINGS

- POWERS, MARION
 2604. The Bouquet.
 TITCOMB, M. BRADISH
 2605. The Distant City.
 NOURSE, ELIZABETH
 2606. Summer.
 POWERS, MARION
 2607. A Tea Party.
 BERNINGHAUS, OSCAR E.
 2608. A Southwestern Pueblo.
 POWERS, MARION
 2609. Encore.
 FILEMYR, JOSEPH J.
 2610. The Silent Hour.
 SHARP, JOSEPH HENRY
 2611. Crucita: Taos Indian Girl.
 RICHARDSON, MARY CURTIS
 2612. The Sleeping Child.
 WALTMAN, HARRY FRANKLIN
 2613. The Blue Fountain.
 CASER, ETTORE
 2614. The Fire.
 HITCHCOCK, GEORGE
 2615. Vanquished.
 2616. In Brabant.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

- BREUER, H. J.
2617. Mount Sir Donald.
- BORG, CARL OSCAR
2618. Landscape.
- BACHER, OTTO H.
2619. July.
- MACCHESNEY, CLARA T.
2620. After the Bath.
- HAYDEN, CHARLES H.
2621. Landscape.
Lent by St. Botolph Club.
- DAVOL, JOSEPH BENJAMIN
2622. Where Sea and River Meet.
- BERNEKER, LOUIS F.
2623. Coral and Blue.
- THOMPSON, GEORGE ALBERT
2624. February Morning.
- BREUER, H. J.
2625. Mount Assinaboine.
- TOMPKINS, FRANK H.
2626. Self Portrait.
- FORSYTH, WILLIAM
2627. The Wind from the West.
- ALLIS, C. HARRY
2628. Evening: Montreuil.
- TADAMA, F.
2629. Public Market: Seattle.
- STOKES, FRANK WILBERT
2630. Belgica Channel.
2631. Gate of Hades: Sunset Effect: Greenland.
2632. Antarctic Glacier: Admiralty Sound.
2633. Aurora Australis: Antarctic Bergs.
2634. Aurora Borealis: Sea Ice Foreground.
2635. Antarctic Afterglow: Admiralty Sound.
- DEMING, EDWIN WILLARD
2636. Vow of Vengeance.
SCULPTURE
- WARD, JOHN QUINCY ADAMS
2637. General Washington.
2638. Simon Kenton.
- GALLERY FIFTY-SEVEN
PAINTINGS AND DRAWINGS
- ABBEY, EDWIN A.
2639. Spring.
Lent by Thomas L. Manson, Esq.
2640. Pavane.
Lent by Mrs. Whitelaw Reid.
2641. Gold Net.
Lent by Frederick Mead, Esq.
2642. Drawing No. 5.
Lent by Mrs. Payne Whitney.
2643. The Wind.
Lent by Samuel T. Peters, Esq.
2644. The Lesson.
Lent by Andrew Carnegie, Esq.
2645. Three Queens.
Lent by Frederick Mead, Esq.
2646. The Widow.
Lent by Mrs. Edwin A. Abbey.
2647. Drawing No. 3.
Lent by Mrs. Payne Whitney.
2648. In the Library.
Lent by Mrs. H. O. Havemeyer.
2649. Drawing No. 4.
Lent by Mrs. Payne Whitney.
2650. Parson Dunkhardt.
2651. Drawing No. 2.
Lent by Mrs. Payne Whitney.
2652. St. Agnes' Eve.
2653. The Penance of Eleanor.
Lent by the Carnegie Institute.
- CARLISLE, MARY HELEN
2654. High Noon: California.
- ABBEY, EDWIN A.
2655. The Bird to Others Flew: A Love Song.
Lent by Mrs. H. O. Havemeyer.
2656. Quince with His Own Hand.
Lent by Mrs. H. O. Havemeyer.
2657. The Quiet Life: Illustration for the Vicar.
Lent by Mrs. Howard Mansfield.
2658. Sally in Our Alley.
Lent by Mrs. H. O. Havemeyer.
2659. The Toast.
Lent by Thomas L. Manson, Esq.
2660. Sally in Our Alley.
Lent by Thomas L. Manson, Esq.
2661. Drawing No. 1.
Lent by Mrs. Payne Whitney.
- ROBINSON, THEODORE
2662. Port Ben.
Lent by The Pennsylvania Academy of the Fine Arts.
2663. The Faggot Gatherer.
2664. Peeling Apples.
Lent by Samuel T. Shaw, Esq.
2665. Normandy Mother.
Lent by Samuel T. Shaw, Esq.
2666. Day Dreams.
Lent by the Carnegie Institute.
2667. In the Sun.
Lent by Samuel T. Shaw, Esq.
2668. Le Val Arconville: Eure.
Lent by the Hillyer Art Gallery, Smith College.
2669. Garden at Giverny.
Lent by Samuel T. Shaw, Esq.
2670. On the Canal.
Lent by Samuel T. Shaw, Esq.
- LA FARGE, JOHN
2671. The Hillside Farm.



PORTRAIT: COUNT J. ANDRÁSSY, SR. *By Gyula Benczúr*

UNITED STATES SECTION

LA FARGE, JOHN (Continued)

2672. Woman Centaur.

Lent by the Brooklyn Museum.

2673. Bishop Berkeley's Rock.

Lent by Charles De Kay, Esq.

2674. Portrait of Richard Hunt.

2675. Our Boatman.

SCULPTURE

WARD, JOHN QUINCY ADAMS

2676. Pilgrim: A Sketch.

2677. Shakespeare.

GALLERY FIFTY-EIGHT

PAINTINGS AND DRAWINGS

JOHNSON, EASTMAN

2678. Henry Codman Potter: Bishop of New York.

ELLIOTT, CHARLES LORING

2679. Portrait of H. W. Hewitt.

Lent by the Art Institute of Chicago.

JOHNSON, EASTMAN

2680. Edwin Booth.

2681. A Drummer Boy.

Lent by the Union League Club: New York City.

LEWIS, EDMUND D.

2682. Upper Delaware River.

MILLS, J. HARRISON

2683. Portrait of Charles W. Coudock, the Actor.

Lent by the Buffalo Fine Arts Academy.

PARTINGTON, J. H. E.

2684. The Old Bellman.

Lent by R. L. Partington, Esq.

NOBLE, THOMAS S.

2685. The Polish Exile.

PEALE, REMBRANDT

2686. George Taylor.

Lent by the Brooklyn Museum.

HOWLAND, ALFRED C.

2687. Saturday Afternoon.

2688. At Manchester: Vermont.

HASELTINE, CHARLES F.

2689. Summer Day in Vermont.

BIERSTADT, ALBERT

2690. Mount Hood.

Lent by Mrs. John P. Jones.

SUYDAM, J. A.

2691. In the Meadows.

Lent by Robert M. Olyphant, Esq.

RIMMER, WILLIAM

2692. At the Window.

Lent by Miss Caroline Hunt Rimmer.

HASELTINE, CHARLES F.

2693. Summer Day in New Hampshire.

HOULAHAN, KATHLEEN

2694. Portrait.

QUARTLEY, ARTHUR

2695. A Breezy Day off Canonicut.

Lent by Mrs. Josiah Jewett.

MORAN, PETER

2696. Pueblo of Zia.

WYLIE, ROBERT

2697. A Breton Home.

LEUTZE, EMANUEL

2698. Portrait of Nathaniel Hawthorne.

Lent by Henry Fairfield Osborn, Esq.

BREUER, H. J.

2699. The Santa Inez Mountains.

FISHER, MARK

2700. In the Garden.

PEALE, J. S.

2701. The Pet.

Lent by the National Academy of Design.

CARPENTER, FRANK D.

2702. Portrait of Abraham Lincoln.

Lent by the Union League Club, New York City.

HICKS, THOMAS

2703. A Friendly Warning.

Lent by Robert M. Olyphant, Esq.

ROTHERMEL, PETER FREDERICK

2704. Bacchanal.

Lent by the Art Club of Philadelphia.

KENSETT, JOHN FREDERICK

2705. Rapids: Niagara Falls.

Lent by Robert M. Olyphant, Esq.

RIMMER, WILLIAM

2706. Angel in the Garden.

Lent by Miss Caroline Hunt Rimmer.

BIERSTADT, ALBERT

2707. Grand Lake: Colorado.

Lent by Miss Marion T. Meagher.

HOWLAND, ALFRED C.

2708. At Cernay la Ville.

SHARPLES, JAMES

2709. Portrait.

Lent by Albert Rosenthal, Esq.

MAY, EDWARD HARRISON

2710. The Toilet.

SCULPTURE

WARD, JOHN QUINCY ADAMS

2711. Norseman.

2712. Freedman.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

GALLERY FIFTY-NINE

PAINTINGS

COMEGYS, GEORGE H.

2713. The Ghost Story.

Lent by The Pennsylvania Academy of the Fine Arts.

HART, JAMES McD.

2714. On the Croton.

Lent by Fred E. Sander, Esq.

INMAN, HENRY

2715. Portrait of Henry Pratt.

Lent by The Pennsylvania Academy of the Fine Arts.

KENSETT, JOHN FREDERICK

2716. Mallett's Bay, Lake Champlain.

Lent by Robert M. Olyphant, Esq.

MORSE, SAMUEL F. B.

2717. Portrait: Mrs. David Olyphant.

Lent by Robert M. Olyphant, Esq.

KENSETT, JOHN FREDERICK

2718. Autumn Afternoon.

Lent by the National Academy of Design.

HAMILTON, JAMES

2719. Old Ironsides.

Lent by The Pennsylvania Academy of the Fine Arts.

MORSE, SAMUEL F. B.

2720. Portrait of William Cullen Bryant.

Lent by the National Academy of Design.

COLE, THOMAS

2721. Landscape.

ELLIOTT, CHARLES LORING

2722. Portrait of Mrs. Mary Anne Goulding.

Lent by the National Academy of Design.

CROPSEY, JASPER F.

2723. On the River.

Lent by Harry Willson Watrous, Esq.

MAYR, C.

2724. Reading the News.

Lent by the National Academy of Design.

HASELTINE, CHARLES F.

2725. In the Woods.

INMAN, HENRY

2726. Picnic in the Catskill Forest.

Lent by the Brooklyn Museum.

MOUNT, WILLIAM SIDNEY

2727. Flowers.

WHITE, EDWIN

2728. The Sacred Lesson.

Lent by Robert M. Olyphant, Esq.

JEWETT, WILLIAM

2729. Portrait: Samuel L. Waldo.

Lent by the National Academy of Design.

HASELTINE, WILLIAM STANLEY

2730. Cannes.

BROWN, GEORGE LORING

2731. Castello U'oba.

Lent by Albert Rosenthal, Esq.

MOONEY, EDWARD

2732. Achmet Ben Amar.

Lent by the City of New York.

MORSE, SAMUEL F. B.

2733. William Paulding.

Lent by the City of New York.

HUNTINGTON, DANIEL

2734. Sketcher.

Lent by the Brooklyn Museum.

BEARD, WILLIAM H.

2735. Having Taken Possession.

Lent by Fred E. Sander, Esq.

FLAGG, JARED

2736. Portrait of Hon. John W. Brown.

Lent by the City of New York.

COLE, THOMAS

2737. Four Sketches of the Voyage of Life.

ROTHERMEL, PETER FREDERICK

2738. Martyrdom of St. Agnes.

Lent by Mrs. William H. Fox.

MORAN, PETER

2739. September Haze.

DURAND, ASHER BROWN

2740. The Morning of Life.

Lent by the National Academy of Design.

ROTHERMEL, PETER FREDERICK

2741. Sleeping Cupid.

Lent by Albert Rosenthal, Esq.

KYLE, JOSEPH

2742. Portrait Group.

Lent by Albert Rosenthal, Esq.

WOODVILLE, R. CATON

2743. War News from Mexico.

Lent by the National Academy of Design.

FINK, FREDERICK

2744. Portrait of Artist in His Studio.

CLONNEY, JAMES GOODWYN

2745. Militia Training.

Lent by The Pennsylvania Academy of the Fine Arts.

MARSHALL, WILLIAM EDGAR

2746. Portrait of Asher B. Durand.

Lent by the National Academy of Design.



STILL LIFE. *By István Csák*

UNITED STATES SECTION

INMAN, HENRY

2747. Mumble-the-Peg.

Lent by The Pennsylvania Academy of the Fine Arts.

HILL, THOMAS

2748. Foothills in Mariposa County.

KRIMMELL, JOHN LEWIS

2749. Fourth of July in Centre Square.

Lent by The Pennsylvania Academy of the Fine Arts.

KENSETT, JOHN FREDERICK

2750. In the Adirondacks.

Lent by Robert M. Olyphant, Esq.

DURAND, ASHER BROWN

2751. The Thunder Storm: Catskills.

Lent by H. K. Bush-Brown, Esq.

BRADFORD, WILLIAM

2752. Caught in the Ice Floes.

DUNLAP, WILLIAM

2753. Scene from Harvey Birch: The Spy.

Lent by Albert Rosenthal, Esq.

LINFORD, CHARLES

2754. Landscape: Pennsylvania.

CHAPPEL, ALONZO

2755. Lafayette: De Kalb: D'Estaing.

Lent by Albert Rosenthal, Esq.

HILL, THOMAS

2756. Lake Tenaya.

BAKER, GEORGE A.

2757. Portrait of Charles L. Elliott.

Lent by The National Academy of Design.

ST. MEMIN, FEVRET de

2758. Drawing.

Lent by Albert Rosenthal, Esq.

SCULPTURE

CLEVENGER, SHOVAL VAIL

2759. Washington Allston.

Lent by The Pennsylvania Academy of the Fine Arts.

RUSH, WILLIAM

2760. Bust of Lafayette.

Lent by The Pennsylvania Academy of the Fine Arts.

GALLERY SIXTY

PAINTINGS

NEAGLE, JOHN

2761. Junius Brutus Booth.

Lent by Albert Rosenthal, Esq.

PEALE, JAMES

2762. Anna and Margaretta Peale.

Lent by The Pennsylvania Academy of the Fine Arts.

STUART, GILBERT

2763. Portrait.

Lent by Albert Rosenthal, Esq.

2764. Portrait of William Williamson.

Lent by Mrs. Gustav Radeke.

2765. Portrait of President Monroe.

Lent by Hon. Seth Low.

ALLSTON, WASHINGTON

2766. Bacchanal.

Lent by Albert Rosenthal, Esq.

STUART, GILBERT

2767. Portrait of Major General Henry Dearborn.

Lent by Herbert Welsh, Esq.

2768. Captain Joseph Anthony.

Lent by Laurence Johnson Morris, Esq.

SULLY, THOMAS

2769. Portrait of Francis Anne Kemble.

Lent by The Pennsylvania Academy of the Fine Arts.

2770. Study of a Head.

Lent by the Estate of Samuel Bell Waugh.

JOUETT, MATTHEW HARRIS

2771. Portrait of Boy and Dog.

EICHHOLTZ, JACOB

2772. Portrait: Mr. Arundel.

Lent by Albert Rosenthal, Esq.

SULLY, ROBERT MATTHEW

2773. Junius Brutus Booth.

Lent by Albert Rosenthal, Esq.

EICHHOLTZ, JACOB

2774. Portrait: Mrs. Arundel.

Lent by Albert Rosenthal, Esq.

2775. Portrait of John Howard Payne.

Lent by John Frederick Lewis, Esq.

SCHUESSELE, CHRISTIAN

2776. Dr. Benjamin Franklin before the Privy Council in London, January 29, 1773.

Lent by Joseph T. Kinsley, Esq.

DOUGHTY, THOMAS

2777. On the Susquehanna.

Lent by The Pennsylvania Academy of the Fine Arts.

2778. Landscape.

Lent by The Pennsylvania Academy of the Fine Arts.

MOUNT, WILLIAM SYDNEY

2779. Portrait of President Van Buren.

WILLIAMS, ISAAC L.

2780. Portrait of John Neagle.

Lent by The Pennsylvania Academy of the Fine Arts.

JARVIS, JOHN WESLEY

2781. Portrait of a Gentleman.

Lent by Clarence Winthrop Bowen, Esq.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

- JOHNSON, DAVID
2782. Portrait: William S. Mount.
Lent by Albert Rosenthal, Esq.
- WEST, BENJAMIN
2783. Portrait of Miss Peel.
- PARADISE, JOHN W.
2784. Portrait.
Lent by Albert Rosenthal, Esq.
- COPLEY, JOHN SINGLETON
2785. Portrait: Mrs. Elizabeth Willing Powell.
Lent by The Pennsylvania Academy of the Fine Arts.
- PRATT, MATTHEW
2786. Portrait of Benjamin West.
Lent by The Pennsylvania Academy of the Fine Arts.
- WEST, BENJAMIN
2787. Mary Magdalene Anointing the Feet of Christ.
Lent by the Art Institute of Chicago.
- PINE, ROBERT EDGE
2788. Portrait: General Henry Lee.
Lent by John Frederick Lewis, Esq.
- PEALE, REMBRANDT
2789. Henry Robinson.
- GRAY, HENRY PETERS
2790. Cupid Begging His Arrows.
Lent by The Pennsylvania Academy of the Fine Arts.
- PEALE, CHARLES WILLSON
2791. Portrait of Colonel Charles Pettit, Washington's Quartermaster General.
Lent by Mrs. Seth C. Hetherington.
- WRIGHT, JOSEPH
2792. Joseph Wright and Family.
Lent by The Pennsylvania Academy of the Fine Arts.
- OTIS, BASS
2793. Portrait of Mrs. Cromwell.
Lent by Thomas C. Corner, Esq.
- WERTMÜLLER, ADOLPH
2794. Portrait of Mr. Hamilton.
Lent by John Frederick Lewis, Esq.
- DURAND, ASHER BROWN
2795. A. B. Durand as a Young Man.
Lent by The National Academy of Design.
- HEALY, G. P. A.
2796. Daniel Webster.
Lent by John Frederick Lewis, Esq.
- ELLIOTT, CHARLES LORING
2797. Portrait of Colonel Thomas L. McKenney.
Lent by the Corcoran Gallery of Art.
- KING, CHARLES B.
2798. John C. Calhoun: when Secretary of War.
Lent by the Corcoran Gallery of Art.
- PAGE, WILLIAM
2799. Mother and Child.
Lent by The Pennsylvania Academy of the Fine Arts.
- MOUNT, WILLIAM SIDNEY
2800. The Painter's Triumph.
Lent by The Pennsylvania Academy of the Fine Arts.
- HARDING, CHESTER
2801. John Randolph of Roanoke.
Lent by the Corcoran Gallery of Art.
- MARCHANT, EDWARD D.
2802. Colonel E. D. Baker.
Lent by Dr. Gilbert L. Parker.
- WAUGH, SAMUEL BELL
2803. Portrait of Thorwaldsen.
- JOUETT, MATTHEW HARRIS
2804. Artist's Wife.
Lent by R. H. Meneffee, Esq.
- WERTMÜLLER, ADOLPH
2805. Portrait of Mrs. Hamilton.
Lent by John Frederick Lewis, Esq.
- SCULPTURE
- FRAZEE, JOHN
2806. Bust of John Frazee.
Lent by The Pennsylvania Academy of the Fine Arts.
- RUSH, WILLIAM
2807. Bust of William Rush.
Lent by The Pennsylvania Academy of the Fine Arts.
- GALLERY SIXTY-ONE
- PAINTINGS
- MONET, CLAUDE
2808. Vetheuil.
2809. La Seine a Portvillers.
2810. La promenade dans les prairies a Argenteuil.
2811. Le Havre: terrasse au bord de la mer.
2812. Meule coucher de soleil.
2813. Bateaux echoués, Fecamp.
2814. Les nymphéas, paysage d'eau.
- LA TOUCHE, GASTON
2815. The Masquerade Ball: Grand Opera House: Paris.



LANDSCAPE.
By Karoly Ferenczy

UNITED STATES SECTION

FECHIN, NICHOLAI

2816. Lady in Pink.

Lent by Wm. Smith Stimmel, Esq.

THAULOW, FRITZ

2817. Shenango River near Hamburg.

BAIL, JOSEPH

2818. A Lesson in Lacemaking.

PISSARRO, CAMILLE

2819. Village aux environs de Mantes.

SISLEY, ALFRED

2820. St. Mammes.

2821. Landscape.

Lent by Martin A. Ryerson, Esq.

RENOIR, PIERRE AUGUSTE

2822. Promenade au bord de la mer.

CARRIERE, EUGENE

2823. Lady with Dog.

Lent by Martin A. Ryerson, Esq.

SISLEY, ALFRED

2824. Avenue of Poplars: Moret.

RENOIR, PIERRE AUGUSTE

2825. Fleurs et fruits.

PISSARRO, CAMILLE

2826. Le jardin du presbytere a Knoch.

2827. The Orchard.

Lent by Martin A. Ryerson, Esq.

RENOIR, PIERRE AUGUSTE

2828. Dans le jardin.

BOUDIN, EUGENE

2829. Sunset at Havre.

Lent by C. E. S. Wood, Esq.

2830. A Trouville.

Lent by Albert Rosenthal, Esq.

PUVIS DE CHAVANNES, Pierre Cecile.

2831. A Vision of Antiquity.

Lent by the Carnegie Institute.

BOUDIN, EUGENE

2832. A Trouville.

Lent by Albert Rosenthal, Esq.

RENOIR, PIERRE AUGUSTE

2833. Deux femmes assises.

BOUDIN, EUGENE

2834. Au bord de la mer.

Lent by Albert Rosenthal, Esq.

SCULPTURE

WARNER, OLIN

2835. Bust of Colonel Wood.

Lent by C. E. S. Wood, Esq.

PRATT, BELA LYON

2836. Bust of Mrs. Pratt.

STEWARTSON, EDMUND AUSTIN

2837. Portrait of a Lady.

Lent by The Pennsylvania Academy of the Fine Arts.

WARNER, OLIN

2838. J. Alden Weir.

Lent by C. E. S. Wood, Esq.

GALLERY SIXTY-TWO

PAINTINGS

MONTICELLI, ADOLPHE

2839. The White Horse.

Lent by H. C. Wortman, Esq.

BRETON, JULES

2840. The Vintage.

SIMONS, MARCIUS

2841. The Classic Land.

MILLET, JEAN FRANÇOIS

2842. Mercury Stealing the Oxen of Argus.

Lent by A. C. Balch, Esq.

ZIEM, FELIX

2843. Stamboul.

MACCARI, CESARE

2844. Fond Memory.

BONHEUR, ROSA

2845. Goats at Rest.

SCHREYER, ADOLPH

2846. A Moorish Chieftain.

Lent by Henry Smith, Esq.

CAZIN, JEAN CHARLES

2847. The Retreat.

ALMA-TADEMA, SIR LAWRENCE

2848. Among the Ruins.

PELOUSE, LEON GERMAIN

2849. Landscape.

Lent by Albert Rosenthal, Esq.

MACCARI, CESARE

2850. Music Hath Charms.

BASTIEN-LEPAGE, JULES

2851. Le Reve Bleu.

Lent by Albert Rosenthal, Esq.

LEPINE, STANISLAS

2852. River Scene.

Lent by Charles F. Adams, Esq.

FORTUNY Y CARBO, MARIANO

2853. The Arab Blacksmith.

Lent by Mrs. Reginald Knight Smith.

TROYON, CONSTANT

2854. Landscape and Cattle.

LEPINE, STANISLAS

2855. St. Cloud on the Seine.

Lent by Martin A. Ryerson, Esq.

DIAZ, NARCISSE VIRGILIO DE LA PENA

2856. Wood Interior.

MICHEL, GEORGES

2857. View from Montmartre.

Lent by I. N. Fleishner, Esq.

LENBACH, FRANZ VON

2858. Portrait of Mommsen.

Lent by Mrs. Henrietta Zeile.

DAGNAN-BOUVERET, PASCAL

ADOLPHE JEAN

2859. Consolatrix Afflictorum.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

LENBACH, FRANZ VON

2860. Self Portrait.

Lent by the San Francisco Institute of Art.

SCULPTURE

BATHURST, CLYDE C.

2861. Portrait of James Grafty.

FENTON, BEATRICE

2862. Peter Moran.

Lent by the Art Club of Philadelphia.

STACKPOLE, RALPH

2863. Nymph.

MULLER, OLGA POPOFF

2864. Meditation.

POLASEK, ALBIN

2865. Portrait Bust of Frank D. Millet.

BISHOP, EMILY CLAYTON

2866. Portrait.

RUMSEY, CHARLES CARY

2867. Hound Andiron.

2868. Hound Andiron.

MORA, JOSEPH J.

2869. Chochonee.

WHELOCK, LILA AUDUBON

2870. Ski: Russian Wolf Hound.

RISQUE, CAROLINE EVERETT

2871. Mère Colerae.

HOFFMAN, MALVINA

2872. Russian Bacchanale.

2873. Orientals: Pavlowa and Novikoff.

RISQUE, CAROLINE EVERETT

2874. In the Morning.

HARVEY, ELI

2875. Maternal Provisions.

STERLING, LINDSEY MORRIS

2876. Mischief.

MORA, JOSEPH J.

2877. The Moki Hairdresser.

RISQUE, CAROLINE EVERETT

2878. The Old One.

HOFFMAN, MALVINA

2879. Russian Dancers.

STERLING, LINDSEY MORRIS

2880. Investigation.

RISQUE, CAROLINE EVERETT

2881. Josef.

HARVEY, ELI

2882. Adonis: Greyhound Recumbent.

STERLING, LINDSEY MORRIS

2883. Water Witch Girl.

GALLERY SIXTY-THREE

PAINTINGS AND DRAWINGS

HOGARTH, WILLIAM

2884. Anne: Viscountess Irwin.

Lent by the Hackley Gallery of Fine Arts.

HOPPNER, JOHN

2885. The Marchioness of Wellesley and Children.

GAINSBOROUGH, THOMAS

2886. Sir William Lynch.

Lent by the Hackley Gallery of Fine Arts.

CHAMPAIGNE, PHILIP DE

2887. Richelieu.

Lent by Albert Rosenthal, Esq.

ROMNEY, GEORGE

2888. Portrait: Charlotte Turner Smith.

Lent by Miss Maude A. Lissak.

TURNER, J. M. W.

2889. Sunset: Venice.

Lent by Dr. Gilbert L. Parker.

VELASQUEZ, DIEGO RODRIGUEZ de

SILVA y

2890. Portrait.

Lent by Frank Duveneck, Esq.

CROME, JOHN (OLD CROME).

2891. The Blasted Tree.

GOYA y LUCIENTES, FRANCISCO

JOSE DE

2892. Portrait of Isidoro Maiquez.

Lent by Martin A. Ryerson, Esq.

RENI, GUIDO

2893. Mary Magdalene.

Lent by Dr. Thomas H. Winslow.

CARRENO, DE MIRANDA

2894. Portrait of a Lady.

Lent by Dan Fellows Platt, Esq.

RIBERA, JUSEPPE de, called SPAGNO-
LETTO

2895. St. Jerome.

Lent by Albert Rosenthal, Esq.

TIEPOLO, GIOVANNI BATTISTA

2896. Madonna and Child with Saint Domenico and another Saint.

Lent by Martin A. Ryerson, Esq.

GOYA y LUCIENTES, FRANCISCO

JOSE de

2897. Don Juan Jose Perez Mora.

Lent by the Hackley Gallery of Fine Arts.

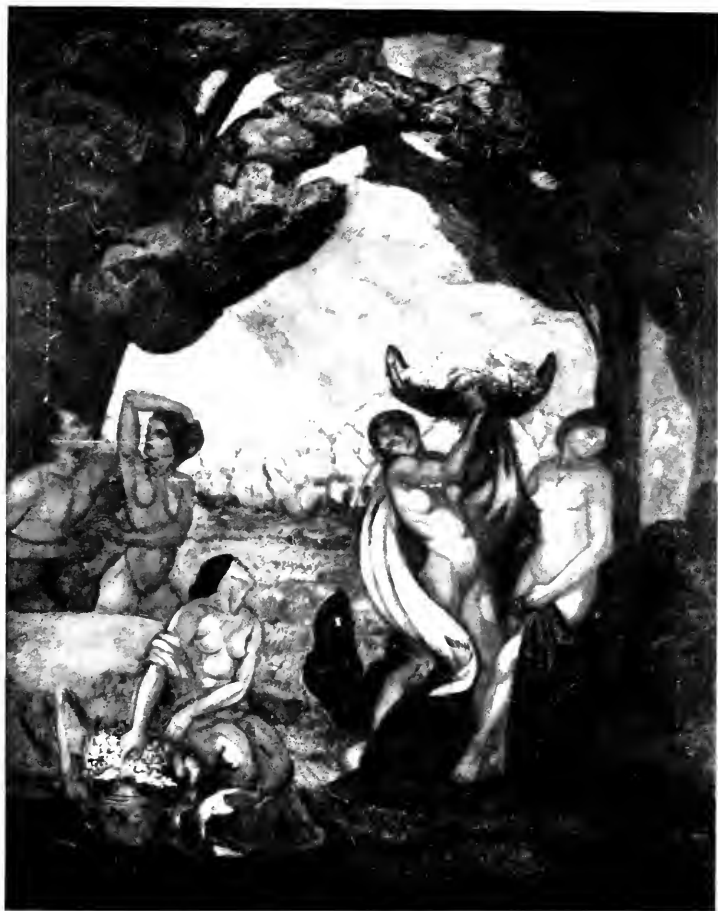
RENI, GUIDO

2898. St. Sebastian.

Lent by William Berg, Esq.

BEECHEY, SIR WILLIAM

2899. Group of a Nobleman's Family with a Dog.



NASCENCE. By Béla Iványi-Grünwald

UNITED STATES SECTION

KNELLER, SIR GODFREY

2900. Portrait.

Lent by Albert Rosenthal, Esq.

SPANISH SCHOOL

2901. Portrait of a Man.

Lent by Martin A. Ryerson, Esq.

REYNOLDS, SIR JOSHUA

2902. Lady Ballington

Lent by C. E. S. Wood, Esq.

GAINSBOROUGH, THOMAS

2903. Landscape.

Lent by Charles M. Cooke (Ltd.).

NORTHCOTE, JAMES

2904. Self Portrait.

STROZZI

2905. Portrait of a Man.

Lent by Dan Fellows Platt, Esq.

LELY, SIR PETER

2906. Portrait of a Lady.

Lent by Frederick W. Tillmann, Jr., Esq.

TERBORCH, G.

2907. Cavalier Sportsman.

Lent by Albert Rosenthal, Esq.

BEECHEY, SIR WILLIAM

2908. Mr. Munroe Ferguson.

Lent by the Hackley Gallery of Fine Arts.

RAMSEY, ALLAN

2909. The Hon. Mary Lillian Scott.

LAWRENCE, SIR THOMAS

2910. Portrait of a Young Woman.

Lent by Albert Rosenthal, Esq.

RAEBURN, SIR HENRY

2911. John Wauchope.

Lent by Albert Rosenthal, Esq.

BASSANO, IL (Jacopo da Ponte)

2912. Nativity.

Lent by William M. Paxton, Esq.

LAWRENCE, SIR THOMAS

2913. Lady Margaret, First Daughter of the Earl of Kinnoul.

BAKHUYSEN, JAN

2914. Marine.

BLACKBURN, JONATHAN B.

2915. Portrait of Mrs. Elizabeth Carter Willis.

Lent by Mrs. R. H. Patchin.

ROMNEY, GEORGE

2916. Portrait of Mr. Milles.

Lent by Henry E. Huntington, Esq.

GAINSBOROUGH, THOMAS

2917. A Grand Landscape.

METTLING, LOUIS

2918. Bust Portrait.

Lent by C. E. S. Wood, Esq.

ROMNEY, GEORGE

2919. Portrait of Mrs. Milles.

Lent by Henry E. Huntington, Esq.

BOTH, JAN

2920. Landscape.

BLACKBURN, JONATHAN B.

2921. Portrait of Mrs. Kennon.

Lent by Mrs. R. H. Patchin.

REYNOLDS, SIR JOSHUA

2922. John Thomas, Bishop of Rochester.

Lent by Mrs. Reginald Knight Smith.

VAN DYKE, ANTHONY

2923. Countess of Southampton.

Lent by Albert Rosenthal, Esq.

SCULPTURE

DALLIN, CYRUS EDWIN

2924. Indian Hunter.

KEMEYS, EDWARD

2925. Battle of the Bulls.

Lent by the Art Institute of Chicago.

COHEN, NESSA

2926. Sunrise.

SCUDDER, JANET

2927. Shell Fountain.

WARD, JOHN QUINCY ADAMS

2928. Indian Hunter.

SAINT GAUDENS, ANNETTA JOHNSON

2929. Bedtime.

WEINMAN, ADOLPH ALEXANDER

2930. Descending Night.

GALLERY SIXTY-FOUR

PAINTINGS

HENRY, EDWARD LAMSON

2931. The Presidential Election of 1844.

MORAN, EDWARD

2932. Brush Burning.

Lent by the Buffalo Fine Arts Academy.

SMILLIE, GEORGE H.

2933. In the Berkshires.

Lent by the Lotus Club.

McILHENNY, C. MORGAN

2934. A Gray Morning.

Lent by Samuel T. Shaw, Esq.

CHURCH, FREDERICK EDWIN

2935. Niagara Falls.

Lent by the Corcoran Gallery of Art.

WOODWELL, JOSEPH R.

2936. Mist from the Sea.

COLE, J. FOXCROFT

2937. Landscape.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

- WOODWELL, JOSEPH R.
2938. Squam River.
2939. Sand Dunes.
- WHITTREDGE, WORTHINGTON
2940. A Breezy Day.
Lent by the Lotus Club.
- RICHARDS, WILLIAM T.
2941. Marine.
Lent by Frederick W. Tillmann, Jr., Esq.
- FITZ, BENJAMIN R.
2942. The Harvesters: 1887.
Lent by the Hillyer Art Gallery: Smith College.
- PARRISH, STEPHEN
2943. Winter Sunset: Cape Cod.
- VINTON, FREDERIC PORTER
2944. Hon. Moorfield Storey.
- MARTIN, HOMER D.
2945. Newport Neck.
Lent by the Lotus Club.
- BROWN, JOHN G.
2946. The Detective Story.
Lent by Mrs. Frank S. Bradley.
- REMINGTON, FREDERICK
2947. Apache Fire Signal.
Lent by Henry Smith, Esq.
2948. The Love Call.
Lent by William A. Paine, Esq.
- MAY, EDWARD HARRISON
2949. The Dying Brigand.
Lent by The Pennsylvania Academy of the Fine Arts.
- LEUTZE, EMANUEL
2950. Columbus Discovering America.
- SHIRLAW, WALTER
2951. Toning of the Bell.
Lent by Mark S. Willing, Esq.
- DOLPH, JOHN HENRY
2952. The Rat who Retired from the World.
Lent by Mrs. Helen Foster Barnett.
- MARTIN, HOMER D.
2953. Saranac Lake: Autumn.
Lent by the Union League Club, New York City.
- MORAN, THOMAS
2954. A California Forest.
- ROTHERMEL, PETER F.
2955. Battle of Gettysburg.
Lent by Albert Rosenthal, Esq.
- EAKINS, THOMAS
2956. The Bohemian.
- SPENCER, MARY
2957. Peonies.
- EAKINS, THOMAS
2958. The Veteran.
- RICHARDS, WILLIAM T.
2959. Old Ocean's Grey and Melancholy Waste.
Lent by Edward H. Coates, Esq.
- EAKINS, THOMAS
2960. The Concert Singer.
2961. The Crucifixion.
- VINTON, FREDERIC PORTER
2962. Portrait: Mrs. Vinton.
- EAKINS, THOMAS
2963. The Home Ranch.
- HOVENDEN, THOMAS
2964. Peonies.
Lent by Edward H. Coates, Esq.
- EAKINS, THOMAS
2965. Portrait of Henry O. Tanner.
- WEIR, JOHN F.
2966. Forging the Shaft.
Lent by the Metropolitan Museum.
- ROBINSON, THOMAS
2967. Bull's Head.
- WYLLIE, ROBERT
2968. The Story Teller: Breton Interior.
Lent by The Pennsylvania Academy of the Fine Arts.
- COLMAN, SAMUEL
2969. Caravan in the Desert.
Lent by the Hillyer Art Gallery, Smith College.
- HUNT, WILLIAM MORRIS
2970. The Flight of Night.
Lent by The Pennsylvania Academy of the Fine Arts.
- BOUGHTON, GEORGE H.
2971. The Fallen Angel.
Lent by F. C. Havens, Esq.
- HOVENDEN, THOMAS
2972. Breaking Home Ties.
Lent by Charles Custos Harrison, Esq.
- GIFFORD, SANFORD R.
2973. The Golden Horn.
Lent by Hon. Charles H. Carey.
- MORAN, PETER
2974. Water Bearer: San Juan.
SCULPTURE
- BURROUGHS, EDITH WOODMAN
2975. Fenella.
- REMINGTON, FREDERIC
2976. Rattlesnake.
2977. Broncho Buster.
- McCARTAN, E.
2978. Pan.



BEFORE THE MIRROR. *By Lajos Márk*

UNITED STATES SECTION

HYATT, ANNA VAUGHAN

2979. L'orage.

REMINGTON, FREDERIC

2980. Cheyenne.

SCUDDER, JANET

2981. Sea Weed Fountain.

GALLERY SIXTY-FIVE

PAINTINGS

BERNSTEIN, THERESA F.

2982. Open Air Show.

MACKY, CONSTANCE

2983. Portrait of Mrs. Frederick Roth.

RICHARDSON, MARY CURTIS

2984. Portrait of Professor Paget.

2985. Undine.

RAND, ELLEN EMMET

2986. Grenville.

POOKE, MARION L.

2987. Silhouettes.

FOOTE, MARY

2988. Portrait of Miss Matilda Brownell.

2989. Portrait of Mrs. Herman Kobbe.

RAND, ELLEN EMMET

2990. Singing.

2991. Portrait of Madam M. P. T.

PERRY, LILLA CABOT

2992. Hildegarde.

RAND, ELLEN EMMET

2993. In the Studio.

STODDARD, ALICE KENT

2994. The Sisters.

RAND, ELLEN EMMET

2995. Portrait of Prof. William James.

CHASE, ADELAIDE COLE

2996. Portrait of Mrs. Swan.

HALE, LILIAN WESTCOTT

2997. The Fortune Teller.

2998. Celia's Arbor.

RICHMOND, AGNES M.

2999. Mending.

KRETZINGER, CLARA J.

3000. A Thoughtful Moment.

BRYANT, MAUDE DREIN.

3001. Still Life: Crimson Ramblers.

HAILMAN, JOHANNA K. WOODWELL

3002. A Tropical Menage.

3003. To Market in the West Indies.

3004. Tony.

LANGHORNE, KATHERINE

3005. Rhode Island Pool.

CASSATT, MARY

3006. Woman Reading in a Garden.

ROGERS, GRETCHEN W.

3007. Young Girl.

CASSATT, MARY

3008. Woman and Child: Rose Scarf.

LANGHORNE, KATHERINE

3009. A Day Last Summer.

CASSATT, MARY

3010. Woman with a Fan.

ROGERS, GRETCHEN W.

3011. Girl with a Book.

PALMER, PAULINE

3012. The Ledge.

COMAN, CHARLOTTE B.

3013. Pocono Hills in Winter.

MASON, MAUD M.

3014. Still Life.

OAKLEY, VIOLET

3015. The Tragic Muse.

Lent by Edward H. Coates, Esq.

HUNTINGTON, MARGARET WENDELL

3016. Still Life.

RAVLIN, GRACE

3017. To the Cemetery: Venice.

3018. Gate of the Grand Socco: Tangier.

McLANE, M. JEAN

3019. Brother and Sister: Portraits.

Lent by Arthur H. MacKie, Esq.

LANG, ANNIE TRAQUAIR

3020. The Hotels: Venice.

McLANE, M. JEAN

3021. Group: Mother and Children.

LANG, ANNIE TRAQUAIR

3022. Japanese Print.

McLANE, M. JEAN

3023. Portrait of Mrs. R. G. Arnold.

LANG, ANNIE TRAQUAIR

3024. From My Window: Venice.

DE JONG, BETTY

3025. The Dancing Girl.

COOLIDGE, MARY ROSAMOND

3026. The Old-Fashioned Gown.

RICHARDSON, MARY CURTIS

3027. The Young Mother.

PERRY, LILLA CABOT

3028. A Fairy Tale.

TURNER, HELEN M.

3029. Portrait.

McCOLL, MARY A.

3030. Reflections.

PAGE, MARIE DANFORTH

3031. Dressing Genevieve.

BRYANT, MAUDE DREIN

3032. Still Life: Asters.

BEAUX, CECILIA

3033. Dorothea and Francesca.

3034. Ernesta.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

BEAUX, CECILIA (Continued)

3035. The Dreamer.

3036. Study in Whites.

Lent by The Pennsylvania Acad-
emy of the Fine Arts.

BREMER, ANNE M.

3037. Isabella.

BEAUX, CECILIA

3038. Portrait.

3039. Sita and Sarita.

3040. Portrait Study.

BRYANT, MAUDE DREIN

3041. Still Life: Larkspur.

SCULPTURE

HYATT, ANNA VAUGHAN

3042. Colts in a Storm.

CORBETT, GAIL SHERMAN

3043. Chameleon Boy.

GAENSSLEN, OTTO ROBERT

3044. Youth.

BISHOP, EMILY CLAYTON

3045. Brownie.

Lent by Mrs. J. E. D. Trask.

SCUDDER, JANET

3046. Little Lady of the Sea.

FRISHMUTH, HARRIET W.

3047. Young Girl with Fish: A Fountain.

BISHOP, EMILY CLAYTON

3048. Passing of the Seasons: Winter into
Spring.

HYATT, ANNA VAUGHAN

3049. Eight-Horse Group.

EBERLE, ABASTENIA ST. LEGER

3050. Little Mother.

3051. Dancing in Avenue A.

3052. Mother Bathing Child.

3053. The Windy Door Step.

3054. The Little Brother.

3055. Rag Time.

3056. Slumber.

3057. Girl Skipping Rope.

3058. Solitude.

3059. Rag Picker.

3060. Sponge Bath.

VONNOH, BESSIE POTTER

3061. Enthroned.

3062. Good Night.

3063. His First Journey.

3064. Maidenhood.

3065. Youth.

3066. Grecian Draperies.

3067. Butterflies.

3068. A Chance Acquaintance.

3069. The Scarf.

3070. Girl Dancing.

3071. Motherhood.

3072. The Dance.

GALLERY SIXTY-SIX

PAINTINGS

CUSHING, HOWARD GARDINER

3073. Decorative Panel.

3074. Decorative Panel.

3075. Decorative Panel.

LEVER, HAYLEY

3076. Washington Bridge.

CASER, ETTORE

3077. Musical Moment.

VONNOH, ROBERT

3078. Poppies.

SEYFFERT, LEOPOLD

3079. Spanish Peasants.

HARRISON, ALEXANDER

3080. The Joy of Life.

HAGGIN, BEN ALI

3081. Little White Dancer.

DICKMAN, CHARLES J.

3082. Before the Storm.

LAMB, F. M.

3083. Our New England.

LEVER, HAYLEY

3084. Winter: Harlem River.

SCULPTURE

MORA, JOSEPH J.

3085. Moki Mana.

GRAFLY, CHARLES

3086. Marble Head.

MORA, JOSEPH J.

3087. Old Moki.

ADAMS, HERBERT

3088. Bacchante.

SAINT GAUDENS, ANNETTA JOHNSON

3089. Louis Johnson.

PRATT, BELA LYON

3090. River Nymph.

ZETTLER, EMIL ROBERT

3091. David P.

SPICER-SIMSON, THEODORE

3092. Portrait of Miss Hilda.

PATIGIAN, HAIG

3093. Mrs. C. Frederick Kohl.

BITTER, KARL

3094. Signing of Louisiana Purchase
Treaty.

Lent by City of St. Louis.

PATIGIAN, HAIG

3095. John Keith, Esq.

FAIRBANKS, AVARD

3096. Old Bill Keddington.

HERING, HENRY

3097. Memory.



LANDSCAPE. *By Mihály Munkácsy*



UNITED STATES SECTION

- LEE, ARTHUR
3098. The Virgin.
- GRAFLY, CHARLES
3099. The Oarsman.
- HERING, HENRY
3100. Devotion.
- DALLIN, CYRUS EDWIN
3101. Arthur.
- AUSTIN, AMANDA P.
3102. Saint Jean.
- CALDER, A. STIRLING
3103. Historian.
- FENTON, BEATRICE
3104. Marjorie D. Martenet.
- FRASER, JAMES EARLE
3105. Flora and Sonny Whitney.
- GRIMES, FRANCES
3106. Rex Fincke, Jr.
- GANIERE, GEORGE ETIENNE
3107. Head of Lincoln.
- DALLIN, CYRUS EDWIN
3108. Lawrence.
- KANNO, GERTRUDE BOYLE
3109. Head of William Keith.
- POWERS, HIRAM
3110. California.
- KANNO, GERTRUDE BOYLE
3111. Takeshi Kanno.
- SAINT GAUDENS, ANNETTA JOHNSON
3112. Paul Saint-Gaudens.
- GRIMES, FRANCES
3113. Miss Pearmain.
- BITTER, KARL
3114. Memorial to Dr. Henry P. Tappan.
Lent by University of Michigan.
- FRASER, JAMES EARLE
3115. Portrait Bust.
- AITKEN, ROBERT
3116. Door for Gates Mausoleum.
- SALVATORE, VICTOR D.
3117. Study of a Young Girl.
- QUINN, EDMOND T.
3118. Edwin Markham, Esq.
- HERING, HENRY
3119. Courage.
- CALDER, A. STIRLING
3120. The American Sphinx.
- LEE, ARTHUR
3121. The Nigger.
Lent by Mrs. Harry Payne Whitney.
- HERING, HENRY
3122. Peace.
- AUSTIN, AMANDA P.
3123. Portrait of Miss Quinn.
- DALLIN, CYRUS EDWIN
3124. My Mother.
- FRENCH, DANIEL CHESTER
3125. Alice Freeman Palmer Memorial.
- PRATT, BELA LYON
3126. Bust of My Mother.
- FRASER, JAMES EARLE
3127. Portrait Study.
3128. Bust of J. E. C.
- GRIMES, FRANCES
3129. Ralph Pulitzer, Jr.
- FRASER, JAMES EARLE
3130. Portrait of G. C. Whitney.
- BRENNER, VICTOR D.
3131. Nature: the Consoler.
- PICCIRILLI, ATTILIO
3132. A Soul.
- PATIGIAN, HAIG
3133. Vanity.
- BITTER, KARL
3134. Fountain Group.
Lent by John D. Rockefeller, Esq.
- ROTH, FREDERICK G. R.
3135. Polar Bear.
- PICCIRILLI, ATTILIO
3136. Mater Consolatrix.
- HOARD, MARGARET
3137. Eve.
- LAESSLE, ALBERT
3138. The Bronze Turkey.
- WALTER, EDGAR
3139. Nymph and Bears.
- WHITNEY, GERTRUDE VANDERBILT
3140. Fountain.

GALLERY SIXTY-SEVEN PAINTINGS AND DRAWINGS

- ROSEN, CHARLES
3141. Floating Ice: Early Morning.
- MANNHEIM, JEAN
3142. On Tuesday.
- BROWNE, CHARLES FRANCIS
3143. La Vacherie: France.
- HURLEY, EDWARD TIMOTHY
3144. The New Year.
- POOR, HENRY VARNUM
3145. The Orchardist and His Family.
- DOUGHERTY, PAUL
3146. Changing Weather.
- COHEN, LEWIS
3147. A Stronghold of the Scaligeri.
- DOUGHERTY, PAUL
3148. Toward the Sunlight.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

DOUGHERTY, PAUL (Continued)

- 3149. Storm Gleams.
- 3150. From Clodgy Point.

COHEN, LEWIS

- 3151. The Great Bridge: Toledo.

PADDOCK, JOSEPHINE

- 3152. Two Girls.

FARNON, WALTER

- 3153. Wistaria Arbor.

RAPHAEL, JOSEPH

- 3154. In Holland.

WAUGH, FREDERICK J.

- 3155. The Maine Coast.

STACEY, JOHN F.

- 3156. Midsummer: Gloucester.

DUNLAP, HELENA

- 3157. Summer Afternoon.

BRAUN, MAURICE

- 3158. Hills and Valley: Southern California.

ROLSHOVEN, JULIUS

- 3159. The Refectory of San Damiano: Assisi.

Lent by the Art Museum of Detroit.

DAVIS, CHARLES H.

- 3160. The Northwest Wind.

HANSEN, ARMIN C.

- 3161. At the Breakfast Table.

CARRIGAN, WILLIAM L.

- 3162. Midsummer Masque.

WAUGH, FREDERICK J.

- 3163. Coming of the Line Storm.

BORG, CARL OSCAR

- 3164. Chateau Gaillard.

Lent by Mrs. Phoebe A. Hearst.

RAPHAEL, JOSEPH

- 3165. Spring Winds.

WHITE, ORRIN A.

- 3166. Snow Blown Peaks.

- 3167. Autumn in the Canyon.

LEVER, HAYLEY

- 3168. St. Ives Fishing Boats.

WENDT, WILLIAM

- 3169. Tahoma the Eternal.

BETTS, LOUIS

- 3170. Lady in White.

SPENCER, ROBERT

- 3171. The Grey Mills.

WENDT, WILLIAM

- 3172. The Land of Heart's Desire.

WAUGH, FREDERICK J.

- 3173. The Southern Gulf Stream.

BORIE, ADOLPHE

- 3174. Lady with Black Scarf.

BALLIN, HUGO

- 3175. Sorrow.

LEVER, HAYLEY

- 3176. Smeaton's Quay: St. Ives.

NICHOLS, HOBART

- 3177. The Knob: Maine.

DIXON, MAYNARD

- 3178. The Trail in Oregon.

CARLSON, JOHN FABIAN

- 3179. Grey Woods.

- 3180. Silvered Acres.

DAVIS, CHARLES H.

- 3181. May Morning.

NEILSON, RAYMOND P. R.

- 3182. The Hand Glass.

CARLSEN, EMIL

- 3183. The Open Sea.

OCHTMAN, LEONARD

- 3184. Winter Morning: Mianus River.

- 3185. The Brook in Spring.

NEILSON, RAYMOND P. R.

- 3186. A String of Beads.

FOSTER, BEN

- 3187. October Morning.

CARLSON, JOHN FABIAN

- 3188. Spring Morning.

RAPHAEL, JOSEPH

- 3189. Tulip Fields.

SCULPTURE

SCUDDER, JANET

- 3190. Frog Fountain.

MacNEIL, CAROL BROOKS

- 3191. First Lesson.

QUINN, EDMOND T.

- 3192. Nymph.

HUMPHRISS, CHARLES H.

- 3193. Indian Hunter.

PARTRIDGE, WILLIAM ORDWAY

- 3194. Bust of Dr. Weir Mitchell.

ALFANO, VINCENZO

- 3195. Mother's Love.

PUTNAM, ARTHUR

- 3196. Indian and Puma.

- 3197. Skunked Wild Cat.

- 3198. Sneaking Coyote.

- 3199. Leopard and Gnu.

- 3200. Combat.

- 3201. Tiger Love.

- 3202. Resting Puma.

- 3203. Little Cub Bear.

- 3204. Buffalo Hunt.

- 3205. Coyote Head.

- 3206. Crouching Wild Cat.

- 3207. Two Pumas.

- 3208. Puma and Snake.

- 3209. Snarling Jaguar.

UNITED STATES SECTION

LAESSLE, ALBERT
 3210. The Squirrel.
 3211. The Hunter.
 3212. Young Turtle.
 3213. Locust and Pine Cone.
 3214. King Crab and Beetle.
 3215. Blue-eyed Lizard.
 3216. Turtle and Prey.
 3217. Repletion.
 3218. Turning Turtle.
 3219. The First Step.
 3220. An Outcast.
 3221. Frog and Katydid.
 3222. The Contented Hop-toad.
 3223. The Source.
 3224. Turtle and Snail.
 3225. Heron and Fish.
 3226. The Old Bullfrog.
GALLERY SIXTY EIGHT
 PAINTINGS AND DRAWINGS

McEWEN, WALTER
 3227. At the Burgomaster's.

WERNER, FRANK A.
 3228. Jessie.

RITSCHER, WILLIAM
 3229. Tide Pool: Carmel.

STACEY, JOHN F.
 3230. Morning in August.

CUSHING, HOWARD GARDINER
 3231. Wardrobe.

JOHANSEN, JOHN CHRISTEN
 3232. Approaching Storm.

CUSHING, HOWARD GARDINER
 3233. Interior.
 3234. Portrait.

MOLARSKY, MORRIS
 3235. Reflections.

CAMP, HAROLD M.
 3236. A Hill Top.

RITSCHER, WILLIAM
 3237. In the Shadow of the Cliffs:
 Monterey.

PEYRAUD, FRANK C.
 3238. October.

McEWEN, WALTER
 3239. Waiting.

SANDONA, MATTEO
 3240. Portrait of Mrs. Leo Lentelli.

BROWNELL, MATILDA
 3241. Girl with Columbine.

PAGE, MARIE DANFORTH
 3242. Tommy.

HARTMAN, C. BERTRAM
 3243. Two Natures.

RITSCHER, WILLIAM
 3244. Fog and Breakers: Carmel.

PIAZZONI, GOTTARDO F. P.
 3245. The End of the Day.

JOHANSEN, JOHN CHRISTEN
 3246. The Rider.

BUEHLER, LYTTON BRIGGS
 3247. The City of Pleasure.

JOHANSEN, JOHN CHRISTEN
 3248. Venetian Arcade.
 3249. Village Rider.
 3250. Portrait of Miss F. B.

SCHWARTZ, ANDREW THOMAS
 3251. In Vermont.

RITSCHER, WILLIAM
 3252. Summer Night: Point Lobos.

PIAZZONI, GOTTARDO F. P.
 3253. Lux Aeterna.

ANDERSEN, MARTINUS
 3254. The Glittering Pageant.

DAVEY, RANDALL
 3255. Captain Dan Stevens: Lighthouse
 Keeper.

FASSETT, TRUMAN E.
 3256. Spanish Dancer.

GARBER, DANIEL
 3257. From Tinicum Hill.

SPEICHER, EUGENE E.
 3258. In the Catskills.

SPENCER, ROBERT
 3259. The Closing Hour.

GARBER, DANIEL
 3260. Little Village: Winter.
 3261. Sister.
 3262. The Sunlit Wall.

SPENCER, ROBERT
 3263. Courtyard at Dusk.

GARBER, DANIEL
 3264. Cherry Blossoms.
 3265. Quarry: Evening.

LINDIN, CARL ERIC
 3266. Evening.

LINDE, OSSIP L.
 3267. A Gateway in Venice.

WAITE, EMILY BURLING
 3268. The Lavender Gown.

SCHOFIELD, W. ELMER
 3269. Waterfall.

KROLL, LEON
 3270. Weehawken Terminal.

CUSHING, HOWARD GARDINER
 3271. Portrait.

SCHOFIELD, W. ELMER
 3272. The Hilltop.

KROLL, LEON
 3273. River Industries.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

CARPENTER, FRED G.

3274. The Gay Set.

LINDE, OSSIP L.

3275. Steps: Venice.

SCULPTURE

HERING, HENRY

3276. Running Diana.

3277. L'Allegro.

FRY, SHERRY EDMUNDSON

3278. Chief Mahaska.

MacNEIL, HERMON A.

3279. Incoming Wave.

3280. Girl with Young Satyr.

WARNER, OLIN L.

3281. The Spinner.

Lent by C. E. S. Wood, Esq.

BITTER, KARL

3282. Faded Flowers.

AITKEN, ROBERT

3283. Dancing Faun.

3284. Dancing Bacchante.

MacNEIL, CAROL BROOKS

3285. Farewell to the Fairies.

BATEMAN, JOHN M.

3286. Fountain and Aquarium.

GALLERY SIXTY NINE

PAINTINGS

RYDER, CHAUNCEY F.

3287. The Ox Team.

VAN BOSKERCK, ROBERT W.

3288. The Valley at Delhi: New York.

FUNK, WILHELM

3289. Mrs. John W. McKinnon.

SNELL, HENRY B.

3290. Low Tide.

WOODBURY, CHARLES H.

3291. The Rainbow.

HOEBER, ARTHUR

3292. The Meadow Brook.

PERRY, LILLA CABOT

3293. Open Air Concert.

FOOTE, MARY

3294. Study.

SHAW, SYDNEY DALE

3295. Southwestern Summer.

PARKER, LAWTON

3296. Portrait of Mrs. Ray Atherton.

BARNETT, TOM P.

3297. Winter.

Lent by the City Art Museum:
St. Louis.

PARKER, LAWTON

3298. Paresse.

SANDOR, MATHIAS

3299. The Pueblo of Walpi.

PARKER, LAWTON

3300. An English Girl.

JUNG, C. JAC.

3301. Winter Afternoon.

DEL MUE, MAURICE

3302. Late Afternoon in the Sierras.

LINDE, OSSIP L.

3303. Venice.

SMITH, ROSAMOND L.

3304. Heirlooms.

PAGES, JULES

3305. On the Quais: Paris.

FARLEY, RICHARD BLOSSOM

3306. Dunes at Barneгат.

LINDE, OSSIP L.

3307. Chioggia: Venice.

NORDELL, CARL J.

3308. The Pink Scarf.

SHAW, SYDNEY DALE

3309. Woodland Fete.

TURNER, HELEN M.

3310. Mother and Child.

NORDELL, CARL J.

3311. The Hostess.

BEATTY, JOHN W.

3312. Plymouth Hills.

Lent by the National Gallery.

3313. Plymouth Sand Dunes.

ALEXANDER, JOHN W.

3314. Phyllis.

Lent by the City Art Museum:
St. Louis.

MURPHY, J. FRANCIS

3315. Frostbitten Wood and Field.

HOEBER, ARTHUR

3316. Spray.

POOKE, MARION L.

3317. The Wall Flower.

PEARSON, JOSEPH T., JR.

3318. Ducks in a Marsh.

DOW, ARTHUR WESLEY

3319. The Enchanted Mesa.

CRISP, ARTHUR

3320. Dim Yesterday's Pageant Back-
grounds To-day.

SNELL, HENRY B.

3321. The Cargo Boat.

GRANVILLE-SMITH, WALTER

3322. Summer Breeze.

MILLER, RICHARD E.

3323. The Visit.

BUTLER, HOWARD RUSSELL.

3324. Spirits of the Twilight.

SMITH, CHARLES L. A.

3325. The Retreating Light.



WOMAN WITH HEAD TURNED. *By Bela Uitz*

UNITED STATES SECTION

SMITH, HOWARD EVERETT
3326. Portrait of a Venetian Girl.

PEARSON, JOSEPH T., JR.
3327. Fox and Geese.

DOW, ARTHUR WESLEY
3328. The Great Shadow.

PADDOCK, JOSEPHINE
3329. Black Cap.

SCULPTURE

BAER, LILLIAN
3330. The Dance.

LUKEMAN, AUGUSTUS
3331. Diana.

LICHTENAUER, J. MORTIMER
3332. Statuette.

DEMING, EDWIN WILLARD
3333. The Fight Between a Panther and
a Grizzly Bear.

JOHNSON, GRACE MOTT
3334. Chimpanzee.

DEMING, EDWIN WILLARD
3335. Maternity.

BISHOP, EMILY CLAYTON
3336. The Little Dancer.

DEMING, EDWIN WILLARD
3337. Friendly Tussle.

BISHOP, EMILY CLAYTON
3338. And as Pretty a Piece of Flesh as
any in Messina.

JOHNSON, GRACE MOTT
3339. Greyhound Pup.

DEMING, EDWIN WILLARD
3340. Indian Hunter.

STEWARTSON, EDMUND AUSTIN
3341. Alexander Harrison.
Lent by The Pennsylvania Acad-
emy of the Fine Arts.

JOHNSON, GRACE MOTT
3342. Goat.

MANATT, WILLIAM WHITNEY
3343. Nymph.

DEMING, EDWIN WILLARD
3344. The Antelope or American Prong-
horn.

BISHOP, EMILY CLAYTON
3345. Comedy.
3346. Greed.

Lent by The Pennsylvania Acad-
emy of the Fine Arts.

3347. Classicism and Renaissance.

KEMEYS, EDWARD
3348. While the Mother Sleeps: Female
Jaguar with Cubs.
Lent by the Art Institute of Chi-
cago.

3349. Lion. No. 947.

Lent by the Art Institute of Chi-
cago.

YOUNG, MAHONRI M.
3350. Stevedore.

KEMEYS, EDWARD
3351. A Mountaineer: Rocky Mountain
Sheep.

3352. Peacock and Sleeping Rabbit.
Lent by the Art Institute of Chi-
cago.

YOUNG, MAHONRI M.
3353. Chiseler.

KEMEYS, EDWARD
3354. Wolf at Bay.
Lent by the Art Institute of Chi-
cago.

YOUNG, MAHONRI M.
3355. Scrub Woman.
3356. The Piper at the Gates of Dawn.

KEMEYS, EDWARD
3357. Mad Panther.
Lent by the Art Institute of Chi-
cago.

YOUNG, MAHONRI M.
3358. Tired Out.

KEMEYS, EDWARD
3359. Deer with Large Antlers: Standing.
Lent by the Art Institute of Chi-
cago.

YOUNG, MAHONRI M.
3360. Shoveler.

GALLERY SEVENTY

PAINTINGS

HERKOMER, HERMAN G.
3361. Mrs. Hamilton Griffin.

COOLIDGE, MARY ROSAMOND
3362. Portrait of S. Burtis Baker.

HERKOMER, HERMAN G.
3363. Sir Hubert von Herkomer, R. A.

AMES, BLANCHE
3364. General Adelbert Ames.

HERKOMER, HERMAN G.
3365. Portrait: William Harvey, Esq.

DAVEY, RANDALL
3366. Girl in Blue.

GAULEY, ROBERT DAVID
3367. Portrait: Pedro de Cordoba.

THOMAS, SEYMOUR
3368. Portrait of Dr. W. A. Briggs.

HALL, KLEBER
3369. Constance.

YARROW, WILLIAM H. K.
3370. Jansen: Ex-Sea-Captain.

HOPKINSON, CHARLES
3371. Portrait.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

- HAMMOND, ARTHUR J.
3372. The Old Artist.
- WETHERILL, E. K. K.
3373. The Dreamer.
- ROGERS, GRETCHEN W.
3374. Fur Hat.
- YARROW, WILLIAM H. K.
3375. The Checkered Dress.
- RADITZ, LAZAR
3376. Self Portrait.
- STODDARD, ALICE KENT
3377. Portrait of Gerald Stanley Lee.
- GRAY, FREDERICK G.
3378. Portrait.
- RICHARDS, LEE GREENE
3379. A Man in a Cloak.
- ROULAND, ORLANDO
3380. Portrait of John Burroughs.
- GAULEY, ROBERT DAVID
3381. Reverie.
- WILES, IRVING RAMSEY
3382. Arnold W. Brunner, Esq.
Lent by the National Academy of Design.
3383. Madame Gerville-Reache as Carmen.
- SPEICHER, EUGENE E.
3384. Portrait of John Nelson Cole, Jr.
- WILES, IRVING RAMSEY
3385. J. Francis Murphy, Esq.
Lent by the National Academy of Design.
- STORY, JULIAN
3386. Portrait of Mrs. Story.
- HYDE, WILLIAM HENRY
3387. Vera.
- VONNOH, ROBERT
3388. Charles Francis Adams, Esq.
- STORY, JULIAN
3389. Portrait of the Artist.
- SACKS, JOSEPH
3390. In Street Costume.
- FLAGG, CHARLES NOEL
3391. Portrait of Paul Wayland Bartlett.
- SCULPTURE
- YOUNG, MAHONRI M.
3392. Peter Newell at Leonia.
3393. The Heavy Sledge.
- COHEN, NESSA
3394. Navajo Watching Women at Work.
- ALFANO, VINCENZO
3395. Quousque Tandem.
- HOLLISTER, ANTOINETTE B.
3396. Bavarian Peasant Mother and Child.
- ALFANO, VINCENZO
3397. Might is Right.
- KONTI, ISIDORE
3398. Solace.
- RECCHIA, RICHARD H.
3399. Golden Age No. 1.
3400. Golden Age No. 2.
- GALLERY SEVENTY-ONE
PAINTINGS
- ENNEKING, JOHN JOSEPH
3401. December Thaw.
3402. November Twilight.
- MEAKIN, LEWIS HENRY
3403. Stormy Day.
- LUKS, GEORGE
3404. Children's Page.
- BROOKE, RICHARD NORRIS
3405. A Stony Outpost.
- DE VOLL, F. USHER
3406. Brooklyn Bridge: Winter.
- MORA, F. LUIS
3407. The Fortune Teller.
- TALCOTT, ALLEN B.
3408. April at Chipmunk Point.
- MEAKIN, LEWIS HENRY
3409. Kicking Horse River.
- BLANEY, DWIGHT
3410. Anemone Cove: Mt. Desert.
- MEAKIN, LEWIS HENRY
3411. Rockport.
- LUKS, GEORGE
3412. New York Boy.
- DAVOL, JOSEPH BENJAMIN
3413. Maine Coast.
- VAN BOSKERCK, ROBERT W.
3414. Gill Brook: Adirondacks.
- MERYMAN, RICHARD S.
3415. Portrait.
- STEELE, THEODORE C.
3416. The Poplars.
- GRAY, FREDERICK G.
3417. Portrait Study: Hon. Joseph G. Cannon.
- BITTINGER, CHARLES
3418. Isabel.
- WARNER, EVERETT L.
3419. The Edge of the River.
- PAPE, ERIC
3420. Portrait of Edith Wynne Mathison as Hermione.
- BITTINGER, CHARLES
3421. Vanity.
- BLANEY, DWIGHT
3422. Solitude.
- LEVY, WILLIAM AUERBACH
3423. The Draftsman.



THE ANGEL. *By Bernardo Luini*

UNITED STATES SECTION

JUERGENS, ALFRED
3424. In May.
TYSON, CARROL S., JR.
3425. A Midsummer's Day.
PAPE, ERIC
3426. Portrait of Mrs. John Hays Ham-
mond.
MacGILVARY, NORWOOD
3427. Nocturne.
BARTLETT, FREDERIC CLAY
3428. Our Country Dining Room.
REIFFEL, CHARLES
3429. Silvermine Valley.
BRINLEY, D. PUTNAM
3430. Matins.
3431. Noon.
RITSCHEL, WILLIAM
3432. Blue Depths: Carmel.
CLARK, FREEMAN
3433. The Climbers.
ROSEN, CHARLES
3434. Winter Morning: Maine Coast.
SMITH, ROSAMOND L.
3435. Cinderella.
FORTUNE, E. CHARLTON
3436. The Pier.
3437. Carmel Mission.
COX, LOUISE
3438. A Daughter of Eve.
ROSEN, CHARLES
3439. The Delaware: Winter Morning.
WAITE, EMILY BURLING
3440. Tijmentje Pouring Water.
LIE, JONAS
3441. Gates at Pedro Miguel.
KROLL, LEON
3442. Lower Manhattan.
GALT, CHARLES FRANKLIN
3443. The Etcher.
NISBET, ROBERT H.
3444. The Emerald Robe.
KROLL, LEON
3445. Rockport Quarries.
RUNGIUS, CARL
3446. Canadian Rockies.
BOSLEY, FREDERICK A.
3447. Girl in Pink Dress.
FARLEY, RICHARD BLOSSOM
3448. Barnegat Beach.
PAYNE, EDGAR
3449. Infinitude.
RUNGIUS, CARL
3450. On Wilcox Pass.
FISKE, GERTRUDE
3451. The Shadow.

LEVER, HAYLEY
3452. St. Ives: Summer.
REUTERDAHL, HENRY
3453. Palisades: Spring.
TIFFANY, LOUIS C.
3454. Silver Jar.
3455. Silver Gilt Vase.
3456. Spray of Mistletoe.
3457. Pendant: Star Fish Motif.
3458. Necklace: Two Gold Serpents.
3459. Spray of Blackberries.
3460. Copper Vase No. 1.
3461. Copper Vase No. 2.
3462. Tea Screen.
3463. Hand Wrought Vase.
3464. Silver Cup.
3465. Silver Vase.
3466. Gold Cup.

GALLERY SEVENTY-TWO PAINTINGS

MENZLER, BERTHA S.
3467. Twilight on the Dunes.
McEWEN, WALTER
3468. The Betrothed.
ADAMS, JOHN OTTIS
3469. A Bit of the Whitewater.
HOPKINSON, CHARLES
3470. Knitting.
SELDEN, HENRY BILL
3471. October Morning.
FARLEY, RICHARD BLOSSOM
3472. Blue and Gold.
ROBERTS, ALICE MUMFORD
3473. The Laughing Girl.
CHAPMAN, CARLTON THEODORE
3474. The American Fleet Hoisting the
Flag at Monterey, July 7th, 1846.
GRAY, FREDERICK G.
3475. Early Morning.
LUNDBORG, FLORENCE
3476. Stone Pines.
IRVINE, WILSON
3477. The Bathing Beach.
LEIGH, WILLIAM ROBINSON
3478. The Stampede.
SPEAR, ARTHUR P.
3479. Spring in the City.
COOPER, EMMA LAMPERT
3480. Side Street: Beauvais.
SCHWARTZ, ANDREW THOMAS
3481. Destiny: Hope: Despair.
KELLER, EDGAR
3482. Under the Bridge: Harlem River.
CHASE, ADELAIDE COLE
3483. The Violinist.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

- MAYER, LOUIS
 3484. Lady with Black Veil.
 3485. Portrait of Mrs. M.
- ACKERMAN, OLGA M.
 3486. At a Concert.
- SARGENT, GENEVE RIXFORD
 3487. Floating Clouds.
- GALT, CHARLES FRANKLIN
 3488. The Gypsy.
- WETHERILL, E. K. K.
 3489. Mysterious Thoughts.
- ALLEN, MARION BOYD
 3490. Enameling.
- JONES, HUGH BOLTON
 3491. Through the Trees.
- SCHOOK, F. DE FORREST
 3492. Sunshine and Shadow.
- BROWN, BENJAMIN CHAMBERS
 3493. Over the Roofs: Antwerp.
- MACKY, CONSTANCE
 3494. Roses.
- LUNGREN, FERNAND
 3495. In the Abyss: Grand Canyon.
- ROGERS, FRANKLIN W.
 3496. The Siesta.
- PADDOCK, JOSEPHINE
 3497. Miss M. and a Parrot.
- FINN, JAMES WALL
 3498. Girl with a Fan.
- ROSE, GUY
 3499. The Backwater.
- POOKE, MARION L.
 3500. Donna Italiana.
- FISKE, GERTRUDE
 3501. Study in Black and White.
- DUNBAR, HAROLD C.
 3502. Portrait of Mrs. D.
- CALLAHAN, CAROLINE R.
 3503. Luncheon.
- IRVINE, WILSON
 3504. Laughing June.
- KAULA, LEE LUFKIN
 3505. On the Old Settle.
- PARTINGTON, GERTRUDE
 3506. Portrait of Mrs. Jack Allan Partington.
- FROELICH, MAREN M.
 3507. The Chinese Robe.
- BUTLER, MARY
 3508. Trees at Shubel's Mount: Nova Scotia.
- VAN SLOUN, FRANK J.
 3509. Portrait of an Actor.
- McEWEN, WALTER
 3510. Oldebroeck.
- NORDELL, CARL J.
 3511. The Listeners.
- BOHM, MAX
 3512. Portrait: Mme. B.
- STACEY, ANNA LEE
 3513. Moonlight: Granada.
- McEWEN, WALTER
 3514. An Interlude.
- MUHRMAN, HENRY
 3515. Highgate.
- BOHM, MAX
 3516. The Sea Babies.
- DUSTIN, SILAS S.
 3517. Midnight in New England.
- McEWEN, WALTER
 3518. In the Studio.
 3519. Yes or No.
- SHORE, HENRIETTA M.
 3520. Sisters.

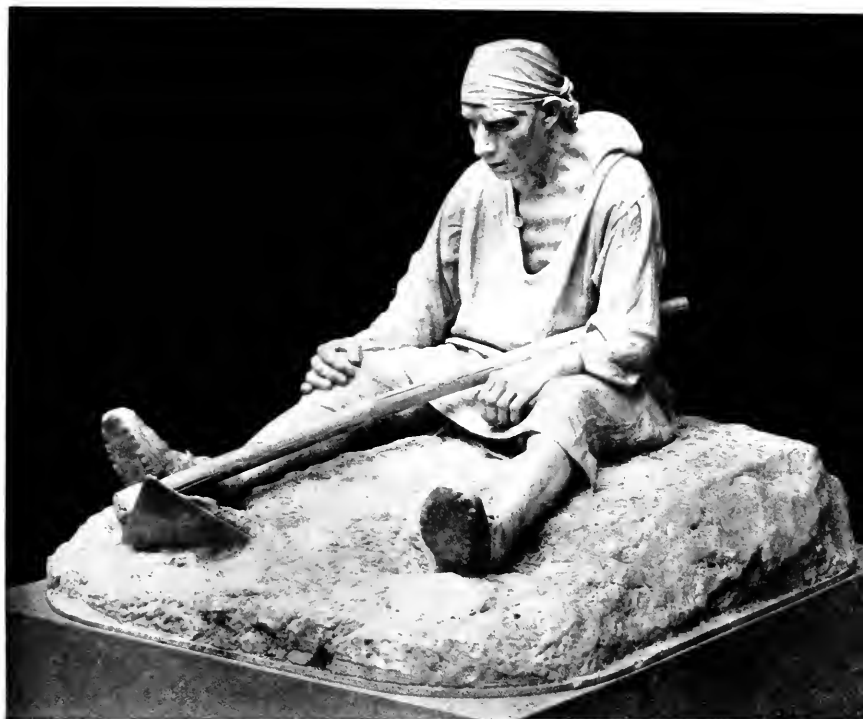
SCULPTURE

- PROCTOR, A. PHIMISTER
 3521. Charging Elephant.
 3522. Buffalo.
 3523. American Horse.
 3524. Elk.
 3525. Dog with Bone.
 3526. Buffalo, Q. H.
 3527. Alaskan Brown Bear: Head.
 3528. Silver King Fish.
 3529. Princeton Tiger (9-inch reduction).
 3530. Princeton Tiger (22-inch reduction).
 3531. Faun: First Model.

GALLERY SEVENTY-THREE

PAINTINGS AND DRAWINGS

- CLARK, ALSON SKINNER
 3532. Market in Panama.
 3533. In the Cut.
 3534. In the Lock: Miraflores.
 3535. Gold Hill from Culebra.
 3536. In Tropical Waters.
 3537. Culebra Slide.
- LAWSON, ERNEST
 3538. Hills at Innwood.
 3539. Beginning of Winter.
- BEAL, GIFFORD
 3540. Summer Landscape.
 3541. The Gossips.
 3542. Old Town Terrace.
- BEAL, REYNOLDS
 3543. Orr's Mills.
- SINGER, WILLIAM H., JR.
 3544. In My Garden.
- CASE, BERTHA
 3545. View: Sidi Ben Said: Tunis.
- BEAL, GIFFORD
 3546. The End of the Street.



PROXIMUS TUUS. *By Achille D'Orsi*

UNITED STATES SECTION

BEAL, REYNOLDS
3547. Lawrenceville Lock.

LAWSON, ERNEST
3548. Hudson River and Palisades.

CLARK, ALSON SKINNER
3549. Pedro Miguel Locks.
3550. Moving the Trestle.
3551. Big Cranes: Miraflores.
3552. Sosa Hill from the Quarry.
3553. First Dredges Through Gatun Locks.
3554. Dredges Under Gold Hill.
3555. Cucaracha Slide.
3556. The Cranes: Miraflores.

FORTUNE, E. CHARLTON
3557. The San Gabriel Vine.

WARNER, EVERETT L.
3558. Brooklyn Bridge.

KING, PAUL
3559. Winter.

CLARK, ALSON SKINNER
3560. Gates: Pedro Miguel.
3561. Culebra Cut from Empire.
3562. Panama from the Pacific.
3563. Three Hills from Culebra.

SCULPTURE

PICCIRILLI, ATTILIO
3564. Head Portrait.

BOYLE, JOHN J.
3565. Stone Age.

HARVEY, ELI
3566. American Elk.

SALVATORE, VICTOR D.
3567. Study of Old Man.

QUINN, EDMOND T.
3568. Portrait of C. H. Chavant, Esq.

JAEGERS, ALBERT
3569. Portrait: Uncle Joe Cannon.

MULLER, OLGA POPOFF
3570. Head of Breton.

HYATT, ANNA VAUGHAN
3571. Tiger Group.

SIMONS, AMORY C.
3572. Having a Hard Time.

FAIRBANKS, AVARD
3573. The Baby.

KONTI, ISIDORE
3574. Scherzo.

SIMONS, AMORY C.
3575. Mastiff Dog.
3576. The Storm.

AKELEY, CARL E.
3577. Stung.

WARNER, OLIN L.
3578. Maude Morgan.
Lent by C. E. S. Wood, Esq.

LADD, ANNA COLEMAN
3579. Sleeping Furies.

HYATT, ANNA VAUGHAN
3580. Winter Group.
3581. Jaguar Reaching.

LADD, ANNA COLEMAN
3582. High Tide: Low Tide.

NOQUET, PAUL
3583. Despair.

DALLIN, CYRUS EDWIN
3584. Medicine Man.

NOQUET, PAUL
3585. Weeping Man.

GALLERY SEVENTY-FOUR PAINTINGS

SOTTER, GEORGE W.
3586. In Gloucester Harbor.
Lent by William Smith Stimmel,
Esq.

TYSON, CARROLL S., JR.
3587. Road to the Pier.

YATES, CULLEN
3588. Old Farm: November.

VAN LAER, ALEXANDER T.
3589. The Old Mill.

HYETT, WILL J.
3590. Cross Roads: Ravenrock.

TYSON, CARROLL S., JR.
3591. Before Moonrise.

EBERT, CHARLES
3592. Early November.

KAULA, WILLIAM J.
3593. Clouds from the West.

MARTINEZ, XAVIER T.
3594. Head of a Girl.

SPARKS, ARTHUR W.
3595. Midsummer Day.

CADENASSO, GIUSEPPE
3596. Summer.

CLOSSON, WILLIAM BAXTER
3597. A Glimpse of the Sea.

BORG, CARL OSCAR
3598. Campagna Romana.

SOTTER, GEORGE W.
3599. Snow-Bound Hills: Pittsburg.

TALCOTT, ALLEN B.
3600. The Ledges.

GROVER, OLIVER DENNETT
3601. Rocky Shore: Lake Garda.

HUTCHISON, F. W.
3602. A Northern River.

SOTTER, GEORGE W.
3603. Moonlight: Gloucester Harbor.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

FERGUSON, NANCY M.
3604. The Old Homestead.

SPARKS, ARTHUR W.
3605. Mills at Rankin.

SANDZEN, SVEN BIRGER
3606. The Granite Cathedral.

ROBINSON, WILL S.
3607. Group of White Birches.

WEISS, SAMUEL A.
3608. Sunshine.

NELSON, BRUCE
3609. Along the Shore.

ALLEN, CHARLES CURTIS
3610. Mountain and Cloud.

TAYLOR, CHARLES J.
3611. Boothbay Harbor.

SOTTER, GEORGE W.
3612. Valley in Snow.

DAVOL, JOSEPH BENJAMIN
3613. A Winter Coast: Moonlight.

TAYLOR, CHARLES J.
3614. Springtime in the Suburbs.
3615. Sandy Creek.
3616. Sandy Creek Bridge.

BOYNTON, RAY S.
3617. Aphrodite.

CORNOYER, PAUL
3618. Winter: Columbus Circle.

SCULPTURE

MacNEIL, CAROL BROOKS
3619. The Wave.

KONTI, ISIDORE
3620. Immortality of Genius.
3621. Dying Melodies.

GALLERY SEVENTY-FIVE

PAINTINGS

SARGENT, JOHN SINGER
3622. Portrait of Henry James, Esq.
3623. Nude Study.
3624. Hon. John Hay.
Lent by Clarence Hay, Esq.
3625. Mrs. J. William White.
Lent by Dr. J. William White.
3626. Spanish Courtyard.
Lent by Louis B. McCagg, Esq.
3627. Spanish Gypsy.
Lent by Louis B. McCagg, Esq.
3628. Rose Marie.
3629. The Sketchers.
Lent by Mrs. Francis Carolan.
3630. Madam Gautrin.
3631. Reconnoitering.
3632. Sketch of Joseph Jefferson, Esq.
3633. Spanish Stable.
3634. Syrian Goats.

SCULPTURE

MORA, JOSEPH J.
3635. Esoah.
STACKPOLE, RALPH W.
3636. Mrs. Sloss and Children.
VONNOH, BESSIE POTTER
3637. A Young Mother.
WRIGHT, ALICE MORGAN
3638. Piping Satyrs.
3639. Piping Satyrs.
RICHARDS, LUCY
3640. The Lilies: A Sun Dial.

GALLERY SEVENTY-SIX

PAINTINGS AND DRAWINGS

MATHEWS, ARTHUR F.
3641. Monterey Hills.
3642. The Carnation.
3643. Monterey Bay.
3644. California.
3645. Portrait.
3646. Oaks.
3647. Masque of Pandora.
3648. The Swan.
3649. Cypress.
McCOMAS, FRANCIS
3650. Pines at Monterey.
3651. A City of the Desert.
Lent by John Lawson, Esq.
3652. The Broken Oak.
3653. A Los Olivos Oak Tree.
3654. The Navajo Gateway: Arizona.
3655. Sichomovi: Arizona.
3656. Oaks of the Monte.
3657. Mariano.
3658. Walpi: Arizona.
3659. The Red Wagon.
MATHEWS, ARTHUR F.
3660. The Web.
3661. Eve.
3662. Cypress Grove.
3663. The Butterfly.
3664. Marine.
3665. Ghost Story.
3666. Land Fish.

GALLERY SEVENTY-SEVEN

PAINTINGS

MELCHERS, GARI
3667. Morning Room.
Lent by Dr. George Woodward.
3668. The Open Door.
3669. Madonna of the Fields.
3670. Girl Sewing.
3671. Skaters.
Lent by The Pennsylvania Academy of the Fine Arts.
3672. Breakfast Table.
3673. House with Green Gable.

UNITED STATES SECTION

MELCHERS, GARI (Continued)

3674. The Fencing Master.
Lent by the Art Museum of
Detroit.
3675. Virginia.
3676. House on Canal.
3677. Young Woman at Toilet.
3678. Sailor and His Sweetheart.
Lent by the National Gallery,
Freer Collection.
3679. The White Church.
3680. Supper at Emmaus.
3681. Portrait Group.
Lent by Hugo Reisinger Estate.
3682. Roomful of Color.
3683. Mother and Child.
Lent by James Deering, Esq.
3684. Maternity.
3685. Lily Pond.
3686. Writing.
3687. The Smithy.

SCULPTURE

LADD, ANNA COLEMAN

3688. Winged Head.

SAINT GAUDENS, LOUIS

3689. Head of Ceres.

FENTON, BEATRICE

3690. Caroline.

Lent by Gustavus Remak, Jr.,
Esq.

HOFFMAN, MALVINA

3691. Portrait Bust: Bonarius Grimson.

STACKPOLE, RALPH

3692. Head of Louis Sloss, Jr.

WARNER, OLIN L.

3693. Rosalie.

Lent by C. E. S. Wood, Esq.

FARNHAM, SALLY JAMES

3694. Cave Woman.

LADD, ANNA COLEMAN

3695. The Human Instrument.

GALLERY SEVENTY-EIGHT

PAINTINGS AND DRAWINGS

HASSAM, CHILDE

3696. The Terre Cuit Tea Set.
3697. Newfields: New Hampshire.
3698. Moonrise at Sunset.
3699. Isles of Shoals: Duck Island.
3700. The Squall: Gloucester.
3701. Der Groot House: Haarlem.
3702. St. Michaels: Lannion.
3703. Skull Springs: Oregon.
3704. Happy Valley: Harney Desert.
3705. Puerta del Sol: Toledo.
3706. Brittany Cottage.
3707. In the Shadow of the Vine.
3708. Reading the Letter.

3709. Diana's Bath.
3710. The West Indian Girl.
3711. Couch on the Porch: Cos Coh.
3712. New England Peaches and Grapes.
3713. The Strawberry Tea Set.
3714. Portrait of a Young Girl.
3715. California Hills in Spring.
3716. The Fete of Lannion: Grey Evening.
3717. Brelevenez.
3718. Lannion.
3719. Brelevenez: 2nd.
3720. The Quais: Lannion.
3721. The Blue Sea: Appledore.
3722. The Old House: September.
3723. The Old House with Elms.
3724. Weir's Farm: the Rain.
3725. Street in Haarlem.
3726. Antwerp Cathedral Spire.
3727. La Clarte.
3728. Sunset: New England Coast.
3729. The Ancient Window of Nemours.
3730. The Yachts: Gloucester Harbor.
3731. Aphrodite.
3732. The South Ledges.
3733. The Woman with Black Furs and
Fire Opals.

SCULPTURE

PORTNOFF, ALEXANDER

3734. Portrait Bust.

COONSMAN, NANCY

3735. Portrait of Old Woman.

SAHLER, HELEN

3736. Head of a Boy.

POLASEK, ALBIN

3737. Portrait Bust of Theodore N. Ely.

GALLERY SEVENTY-NINE

PAINTINGS

CHASE, WILLIAM MERRITT

3738. Miss Savageau.
3739. Just Onions.
3740. Self Portrait.
3741. Miss Emmett.
Lent by the Brooklyn Museum.
3742. A Poor Man's Meal.
3743. Portrait of an Artist.
3744. Steichen.
3745. Helen.
3746. A Passenger Boat.
3747. Venice.
3748. Italian Landscape.
3749. Day Dream.
3750. Portrait of Mrs. C.
Lent by Carnegie Institute.
3751. Old Houses: Venice.
3752. Long Island Landscape.
3753. On a Grand Canal.
3754. Friendly Advice.
3755. Portrait of J. Frank Currier.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

CHASE, WILLIAM MERRITT (Contd.)

- 3756. Back of the Villa.
- 3757. Koto.
- 3758. Study of a Young Girl.
- 3759. Portrait of Whistler.
- 3760. Mrs. Vonnoh.
- 3761. Mrs. Mason.
- 3762. Fruit.
- 3763. R. U. Johnson.
- 3764. Big Copper Kettle and Fish.
- 3765. Mr. Sullivan.
- 3766. Woman with the White Shawl.
Lent by The Pennsylvania Academy of the Fine Arts.
- 3767. Still Life: Fish.
- 3768. Mrs. Sullivan.
- 3769. Mrs. Chase.

GALLERY EIGHTY

PAINTINGS AND DRAWINGS

METCALF, WILLARD L.

- 3770. Trembling Leaves.

PAXTON, WILLIAM MCGREGOR

- 3771. Breakfast.

METCALF, WILLARD L.

- 3772. Early Spring Afternoon: Central Park.

PAXTON, WILLIAM MCGREGOR

- 3773. Daylight and Lamplight.

METCALF, WILLARD L.

- 3774. Blossom Time.

HALE, PHILIP LESLIE

- 3775. A Family Affair.
- 3776. Portrait.

WENDEL, THEODORE

- 3777. Hillside, Autumn.

HALE, PHILIP LESLIE

- 3778. Sun Bath.
- 3779. La Princesse Lointaine.
- 3780. Woman with Roses.

WENDEL, THEODORE

- 3781. October Haze.

LITTLE, PHILIP

- 3782. The Making of New Lands.

CRANE, BRUCE

- 3783. The Templed Hills.

PAXTON, WILLIAM MCGREGOR

- 3784. Bellissima.

FOOTE, WILL HOWE

- 3785. Sunny Interior.

BOSLEY, FREDERICK A.

- 3786. Interior.

PAXTON, WILLIAM MCGREGOR

- 3787. Portrait of James Paxton.

FOOTE, WILL HOWE

- 3788. Hydrangeas.

LITTLE, PHILIP

- 3789. The Upper Ipswich.
- 3790. An Upland Meadow.

GOODWIN, ARTHUR CLIFTON

- 3791. Boylston Street: Boston.

MILLER, KENNETH HAYES

- 3792. The Swan.

NOYES, GEORGE L.

- 3793. Late Autumn.

PAXTON, WILLIAM MCGREGOR

- 3794. Woman and Baby.

FOOTE, WILL HOWE

- 3795. Italian Girl's Head.

MILLER, KENNETH HAYES

- 3796. The Cloud.

NOYES, GEORGE L.

- 3797. Spring Morning: Medfield.

GOODWIN, ARTHUR CLIFTON

- 3798. Boylston Street: Boston.
- 3799. T Wharf: Boston.

THOMPSON, LESLIE P.

- 3800. Girl in White.

WENDEL, THEODORE

- 3801. Ipswich Marsh.

METCALF, WILLARD L.

- 3802. Salmon River: Norway.

HALE, LILIAN WESTCOTT

- 3803. Lavender and Old Ivory.

HALE, PHILIP LESLIE

- 3804. The Tower of Ivory.

METCALF, WILLARD L.

- 3805. October Afternoon.

HALE, LILIAN WESTCOTT

- 3806. Portrait.

MAJOR, ERNEST L.

- 3807. Blond in Blue.

PAXTON, WILLIAM MCGREGOR

- 3808. Glow of Gold and Gleam of Pearl.

METCALF, WILLARD L.

- 3809. Cherry Blossoms.

THOMPSON, LESLIE P.

- 3810. Girl with Mirror.

METCALF, WILLARD L.

- 3811. Winter's Festival.

PAXTON, WILLIAM MCGREGOR

- 3812. The Housemaid.

SCULPTURE

CALDER, A. STIRLING

- 3813. Seated Athlete.
- 3814. A Woman.

KEMEYS, EDWARD

- 3815. Fighting Panther and Deer.

HARVEY, ELI

- 3816. Rex: Lion with Antelope.

UNITED STATES SECTION

GALLERY EIGHTY-THREE

PAINTINGS

FLORENCE, M. SARGENT

3817. Panel.

3818. Panel.

MERRITT, ANNA LEA

3819. Lure of Fame.

FLORENCE, M. SARGENT

3820. Panel.

3821. Panel.

SCULPTURE

DALLIN, CYRUS EDWIN

3822. My Boys.

HOLM, VICTOR S.

3823. Edmund H. Wuerpel, Esq.

DALLIN, CYRUS EDWIN

3824. Paul Revere.

CORBETT, GAIL SHERMAN

3825. Bust of Rev. Samuel J. Calthrop.

PICCIRILLI, ATTILIO

3826. Fragment of a Statue.

3827. Fragment of a Statue.

BRENNER, VICTOR D.

3828. Womanhood.

QUINN, EDMOND T.

3829. Aspiration.

Lent by Mrs. Henry W. Boettger.

DALLIN, CYRUS EDWIN

3830. The Scout.

3831. The Medicine Man.

SALVATORE, VICTOR D.

3832. Seeking.

PAINTINGS

WALKER, HORATIO

3833. Man Sawing Wood.

MacCHESNEY, CLARA T.

3834. A Good Story.

Lent by the National Gallery.

WALKER, HORATIO

3835. Ploughing in Acadia.

WHEELER, JANET

3836. In Memoriam.

WALKER, HORATIO

3837. Boy Feeding Calves.

3838. Sheep Shearing.

Lent by the Buffalo Fine Arts Academy.

GALLERY EIGHTY-FIVE

PAINTINGS

VOLK, DOUGLAS

3839. Marion of Hewnoaks.

3840. Maid of the Manor.

3841. Mother and Child.

HAWTHORNE, CHARLES W.

3842. Fisherman's Daughter.

3843. Granddaughter.

3844. The Market Woman.

STETSON, CHARLES WALTER

3845. A Place of Peace.

3846. October.

3847. Bather.

3848. Moonrise behind Cypresses.

3849. Harmony.

3850. Portrait of Grace Ellery Channing-Stetson.

3851. Summer Joy.

3852. The Love Song.

3853. Smugglers.

3854. In Praise of Dionysos.

HAWTHORNE, CHARLES WEBSTER

3855. Mother and Child.

GAY, WALTER

3856. Les Pigeons Savants.

Lent by Albert Rosenthal, Esq.

BRUSH, GEORGE DE FOREST

3857. The Potter.

3858. Portrait of a Lady.

Lent by the Carnegie Institute.

3859. Andromeda.

PARRISH, CLARA WEAVER

3860. The Worshipper.

LAMBERT, JOHN

3861. Red and Black.

Lent by the Art Club of Philadelphia.

SCULPTURE

DEMING, EDWIN WILLARD

3862. The Playing Bear.

GRAFLY, CHARLES

3863. George Harding.

3864. W. Elmer Schofield.

SAINT GAUDENS, LOUIS

3865. Infant's Head.

CALDER, A. STIRLING

3866. Laughing Boy.

GRAFLY, CHARLES

3867. The Surgeon.

Lent by The Pennsylvania Academy of the Fine Arts.

GALLERY EIGHTY-SEVEN

PAINTINGS AND ETCHINGS

DUVENECK, FRANK

3868. Whistling Boy.

Lent by the Cincinnati Museum Association.

3869. Girl's Head.

Lent by the Cincinnati Museum Association.

3870. Man with Red Hair.

Lent by the Cincinnati Museum Association.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

DUVENECK, FRANK (Continued)

3871. Young Man with a Ruff.
Lent by the Cincinnati Museum Association.
3872. Portrait of William Adams.
Lent by the Cincinnati Museum Association.
3873. Portrait of J. Frank Currier.
Lent by Alfred Juergens, Esq.
3874. Unfinished Portrait Study.
Lent by the Cincinnati Museum Association.
3875. Study of a Nude Back.
Lent by the Cincinnati Museum Association.
3876. Head of a Young Girl.
Lent by the Cincinnati Museum Association.
3877. Portrait.
Lent by William M. Chase, Esq.
3878. Sketch of a Nude.
Lent by the Cincinnati Museum Association.
3879. Woman with Forget-Me-Nots.
Lent by the Cincinnati Museum Association.
- * 3880. Blacksmith.
Lent by the Cincinnati Museum Association.
3881. Head: Portrait of Mr. Mills.
Lent by the Cincinnati Museum Association.
3882. Portrait of Man in Spanish Costume.
Lent by the Cincinnati Museum Association.
3883. Lady with a Veil.
Lent by George E. Hopkins, Esq.
3884. Blue Boy.
Lent by Mrs. D. H. Holmes.
3885. Portrait of Professor Loeffts.
Lent by Mrs. Herman Goepper.
3886. Sketch of a Turk.
Lent by the Tavern Club.
3887. Blind Old Man.
Lent by the Cincinnati Museum Association.
3888. Portrait: Mrs. Francis Hinkle.
Lent by W. H. Hinkle, Esq.
3889. Palazzo Ca d'Oro: Venezia.
Lent by the Cincinnati Museum Association.
3890. Ponte Vecchio: Florence (1884).
Lent by the Cincinnati Museum Association.
3891. Grand Canal: Venice.
Lent by the Cincinnati Museum Association.
3892. In the Bay of Venice.
Lent by the Cincinnati Museum Association.

3893. View of the Grand Canal: Venice.
Lent by the Cincinnati Museum Association.
3894. Venetian Bridge.
Lent by the Cincinnati Museum Association.
3895. The Rialto: Venice.
Lent by the Cincinnati Museum Association.
3896. San Pietro in Castello: Venice.
Lent by the Cincinnati Museum Association.
3897. Riva degli Schiavoni No. 1.
Lent by the Cincinnati Museum Association.
3898. Bridge of Sighs.
Lent by the Cincinnati Museum Association.
3899. Piazza San Marco: Venice.
Lent by the Cincinnati Museum Association.
3900. Riva degli Schiavoni No. 2.
Lent by the Cincinnati Museum Association.
3901. Laguna: Venice.
Lent by the Cincinnati Museum Association.
3902. Beechwoods: Polling: Bavaria.
Lent by the Cincinnati Museum Association.

DE CAMP, JOSEPH R.

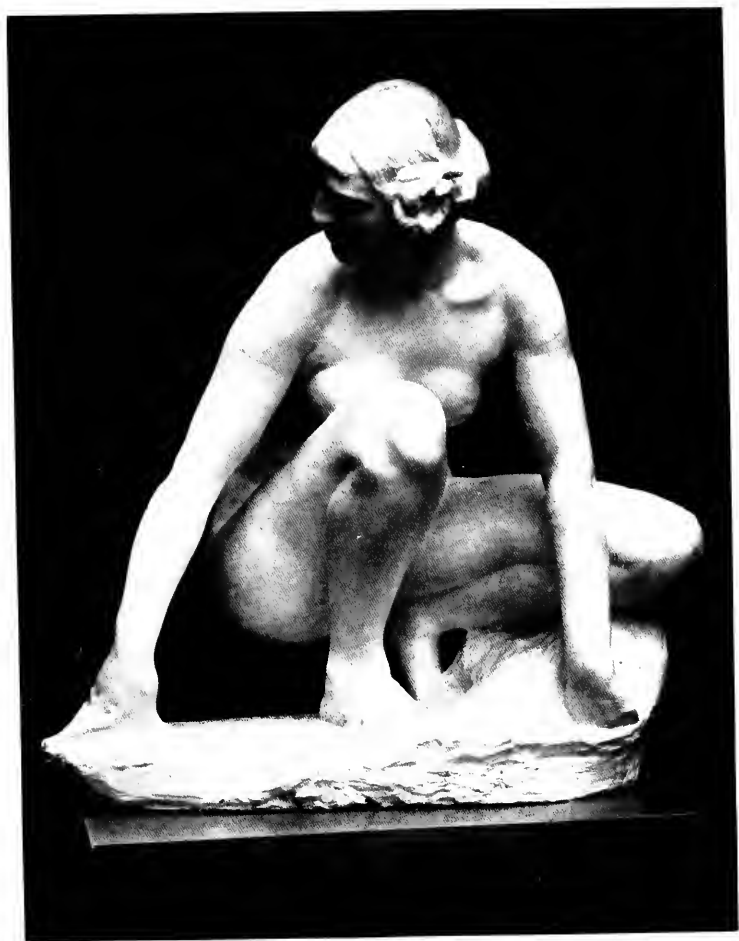
3903. Portrait of Frank Duveneck.
Lent by the Cincinnati Museum Association.

DUVENECK, FRANK

3904. Portrait Sketch.
Lent by the Tavern Club.
3905. Young Man with Red Skull Cap.
Lent by the Cincinnati Museum Association.
3906. Girl's Head: Yellow Background.
Lent by the Cincinnati Museum Association.
3907. Turkish Page.
Lent by The Pennsylvania Academy of the Fine Arts.
3908. The Hunchback.
Lent by Miss Jane Otis.
3909. Italian Boy.
Lent by George E. Hopkins, Esq.
3910. John W. Alexander.
Lent by the Cincinnati Museum Association.
3911. Woman with a Fan.
Lent by M. A. De Wolfe Howe, Esq.

SCULPTURE

- VONNOH, BESSIE POTTER
3912. Water Lilies.



SUSANNA. *By Giuseppe Graziosi*



UNITED STATES SECTION

DUVENECK, FRANK
3913. Memorial: Elizabeth Booth Duveneck.
Lent by the Cincinnati Museum Association.

BURROUGHS, EDITH WOODMAN
3914. Vine Leaves.

AITKEN, ROBERT
3915. A Thing of Beauty.

CHAMBERLIN, F. TOLLES
3916. The Cup Bearer.

GALLERY EIGHTY-EIGHT

PAINTINGS

REDFIELD, EDWARD W.
3917. The Quarry Road.
3918. Between Daylight and Darkness:
New York City.
3919. On the Delaware River.
3920. Overlooking the Valley.
3921. A Village in France.
3922. Rhododendrons.
3923. In the Woods.
3924. Cedar Hill.
3925. Road to the Village.
Lent by the Cincinnati Museum Association.
3926. The Green Sleigh.
3927. The Woodland Brook.
3928. The Briar Patch.
3929. Equihen: France.
3930. On the River Bank.
3931. In New York Harbor.
3932. Foothills of the Blue Ridge.
Lent by Frederick H. Gottlieb.
3933. In the Clearing.
3934. Garden by the River.
3935. The Breaking of Winter.
3936. Autumn.
3937. The Hills and River.

SCULPTURE

ELLERHUSEN, ULRICH H.
3938. Buffalo—Gone!

GELERT, JOHANNES

3939. Theseus Courting Ariadne.

GALLERY EIGHTY-NINE

PAINTINGS

TARBELL, EDMUND C.
3940. New England Interior.
Lent by Miss Catherine Codman.
3941. Girl in Blue.
3942. Girl Reading.
Lent by Boston Museum of Fine Arts.
3943. Girls Reading.
Lent by Mrs. Daniel Merriman.
3944. Girl Crocheting.
Lent by Bela Lyon Pratt, Esq.
3945. Girl Reading.
Lent by the Cincinnati Museum Association.

3946. Dr. Edward Reynolds.
Lent by Dr. Edward Reynolds.

3947. Edmund and Eaglet.

3948. Girl in White.
Lent by J. H. Gest, Esq.

3949. The Mirror.
Lent by the Queen City Club.

3950. Réverie.
Lent by Miss Georgina Carey.

3951. Portrait: Hon. John W. Hammond.
Lent by the Hon. John W. Hammond.

3952. Mrs. John S. Lawrence.
Lent by John Silsbee Lawrence, Esq.

3953. Girl with Dog.
Lent by Mr. and Mrs. Stephen Codman.

3954. The Turquoise Ring.
Lent by the Art Club of Philadelphia.

3955. My Family.

3956. Mrs. Samuel Cabot, Jr.
Lent by Mrs. Samuel Cabot.

3957. Interior.
Lent by Dr. George Woodward.

3958. On Bos'n's Hill.
Lent by S. Dacre Bush, Esq.

3959. The Dreamer.

SCULPTURE

PRATT, BELA LYON
3960. Young Mother.
3961. Upstream and Downstream.
3962. Echo.
3963. The Butterfly.
3964. Polo Player.
3965. Edward Everett Hale.
3966. Nathan Hale.
3967. Study of a Young Girl.
3968. Lord Amherst.
3969. St. Christopher.

GALLERY NINETY

PAINTINGS AND DRAWINGS

KEITH, WILLIAM
3970. The Impression.
Lent by Mrs. Mary McHenry Keith.
3971. Revelation.
Lent by Mrs. E. N. Harmon.
3972. The Symphony of Peace.
3973. Portals of the Woods.
3974. Rainy Day.
3975. Midsummer Night's Dream.
Lent by Mrs. Mary McHenry Keith.
3976. Storm.
3977. Landscape No. 3.
Lent by Mrs. Henrietta Zeile.
3978. Landscape No. 5.
Lent by Mrs. Henrietta Zeile.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

KEITH, WILLIAM (Continued)

- 3979. Landscape No. 2.
Lent by Mrs. Henrietta Zeile.
- 3980. Landscape No. 4.
Lent by Mrs. Henrietta Zeile.
- 3981. Quiet Pool.
Lent by Mrs. E. N. Harmon.
- 3982. Landscape.
Lent by the Joseph Worcester Estate.
- 3983. Sketch.
Lent by Mrs. Mary C. Richardson.
- 3984. Water Color.
Lent by Mrs. Mary C. Richardson.
- 3985. Landscape.
Lent by C. F. Jacobsen, Esq.
- 3986. Grey Morning.
Lent by Mrs. Mary C. Richardson.
- 3987. Landscape.
Lent by the Joseph Worcester Estate.
- 3988. Water Color.
- 3989. Landscape.
Lent by Mrs. Mary C. Richardson.
- 3990. Cloudy Day.
- 3991. Landscape No. 1.
Lent by Mrs. Henrietta Zeile.
- 3992. Landscape.
Lent by Mrs. Reginald Knight Smith.
- 3993. Spirit of Music.
Lent by Mrs. Mary McKenry Keith.
- 3994. Into the Storm.
- 3995. Sunset.
Lent by Mrs. E. N. Harmon.
- 3996. Silent Hour.
- 3997. Landscape.
- 3998. Shepherdess.
Lent by Mrs. E. N. Harmon.

GALLERY NINETY-ONE

PAINTINGS

- STEEN, JAN HAIRCKSZ
3999. The Drunken Woman.
Lent by August Berg, Esq.
- LUINI, BERNARDO
4000. The Angel.
Lent by Dan Fellows Platt, Esq.
- VITO, TIMOTEO
4001. Madonna.
Lent by Dan Fellows Platt, Esq.
- TENIERS, DAVID
4002. Kitchen Scene.
Lent by Charles M. Cooke, Ltd.
- TINTORETTO, JACOPO
4003. Head: Venetian Senator.
Lent by Oliver Dennett Grover, Esq.
- ITALIAN SCHOOL
4004. Holy Family.
- 4005. Noah and His Sons.

COQUES, GONZALES

- 4006. Burgomeister and Family.
Lent by Charles M. Cooke (Ltd.).
- 4007. Portrait of Prince of Urbino.
Lent by Dan Fellows Platt, Esq.

PIAZZETTA, G. B.

- 4008. Portrait of a Boy.
Lent by Dan Fellows Platt, Esq.

BASSANO (JACOPO DA PONTE)

- 4009. Banquet of Dives.
Lent by Dan Fellows Platt, Esq.

BAROCCIO

- 4010. Portrait of Prince of Urbino.
Lent by Dan Fellows Platt, Esq.

PIAZZETTA, G. B.

- 4011. Portrait of a Girl.
Lent by Dan Fellows Platt, Esq.

RIBERA, JUSEPPE DE, CALLED SPAGNOLETTA

- 4012. St. Jerome's Last Prayer.
Lent by Dr. Gilbert L. Parker.

GUIDO OF SIENA

- 4013. Madonna.
Lent by Dan Fellows Platt, Esq.

VAN OSTADE, ADRIAEN JANSZ

- 4014. Tavern Scene.
Lent by William Berg, Esq.

SEGNA DI BONAVENTURA

- 4015. Madonna.
Lent by Dan Fellows Platt, Esq.

ENGELBRECHTSEN, CORNELIS

- 4016. Lot and His Daughters.
Lent by Dr. Gilbert L. Parker.

WATTEAU, ANTOINE

- 4017. The Rivals.

SCULPTURE

ZETTLER, EMIL ROBERT

- 4018. Professor T. S.

GALLERY NINETY-TWO

PAINTINGS

COURBET, GUSTAV

- 4019. Young Man with Violincello.
Lent by C. E. S. Wood, Esq.

ZIEM, FELIX

- 4020. Garden in Venice.
Lent by Charles F. Adams, Esq.

LE BRUN, CHARLES

- 4021. The Family of Darius at the Feet of Alexander.
Lent by the Art Institute of Chicago.

FORTUNY Y CARBO, MARIANO

- 4022. The Model: A Sketch.
Lent by The Pennsylvania Academy of the Fine Arts.

MEISSONIER, JEAN LOUIS ERNEST

- 4023. St. John the Divine.



CIGARETTE
BOX: DESIGN
TREE.
By Shoku
Tsujimura
BOX: WATER
LILY: DESIGN.
By Itoku
Kadzuka



UNITED STATES SECTION

COURBET, GUSTAV

4024. Study of a Thoroughbred.
Lent by Albert Rosenthal, Esq.

COROT, JEAN BAPTISTE CAMILLE

4025. Boy Sketching.
Lent by Miss Henriette E. Failing.

ISRAELS, JOZEF

4026. Poor Man's Harvest.

DUEZ, E.

4027. By the Sea Shore.

BRAUWER, ADRIAEN

4028. Head of Old Man.

COROT, JEAN BAPTISTE CAMILLE

4029. Landscape.
Lent by Miss Caroline A. McClees.

ACHENBACH, ANDREAS

4030. The Harvest Moon.

VAN GOGH, VINCENT

4031. Moulin de la Galette.

DAUBIGNY, CHARLES FRANCOIS

4032. The New Moon.
Lent by Charles F. Adams, Esq.

BONNINGTON, RICHARD P.

4033. Village Scene in Italy.

CAZIN, JEAN CHARLES

4034. The Repentance of Simon Peter.
Lent by Rev. Frank W. Gunsaulus.

MARIS, MATTHEW

4035. Water Color.
Lent by C. E. S. Wood, Esq.

ROUSSEAU, THEODORE

4036. Landscape.

4037. Crepuscule.

MONTICELLI, ADOLPHE

4038. Fete Champetre.
Lent by A. C. Balch, Esq.

BRASCASSAT, JACQUES RAYMOND

4039. Noonday Rest in France.

TISSOT, JAMES

4040. The Reception.

MONTICELLI, ADOLPHE

4041. Nymphs Bathing.
Lent by C. E. S. Wood, Esq.

VAN MARCKE, EMILE

4042. A Normandy Cow.
Lent by the Buffalo Fine Arts Academy.

SCULPTURE

LADD, ANNA COLEMAN

4043. Elenora Duse.

POLASEK, ALBIN

4044. Aspiration.

O'DONOVAN, WILLIAM R.

4045. Bust of Dr. Talcott Williams.
Lent by Dr. Talcott Williams.

WEINMAN, ADOLPH A.

4046. Portrait of W. R. M., Esq.
4047. Chief Blackbird.

MANSHIP, PAUL

4048. Satyr and Sleeping Nymph.

LONGMAN, EVELYN BEATRICE

4049. Head of Bacchante.

WARNER, OLIN L.

4050. Maude Morgan.
Lent by C. E. S. Wood, Esq.

GALLERY NINETY-THREE

PAINTINGS

TWACHTMAN, JOHN H.

4051. October.
Lent by Charles A. Platt, Esq.

4052. Niagara.

4053. River in Winter.

Lent by the Carnegie Institute.

4054. Phlox.

4055. Brush House: Cos Cob.

4056. Sailing.

4057. Flowers.

Lent by J. Alden Weir, Esq.

4058. View on the Brette: Bethune.

Lent by the Hillyer Art Gallery, Smith College.

4059. Windmills.

Lent by the Hillyer Art Gallery: Smith College

4060. Niagara.

Lent by W. J. Johnson, Esq.

4061. Sketch.

Lent by C. E. S. Wood, Esq.

4062. Frozen Stream.

4063. Mother and Child.

4064. The Azaleas.

Lent by Henry Smith, Esq.

4065. Greenwich Hills.

4066. Bridge in Spring.

4067. Marine.

Lent by Henry Fitch Taylor, Esq.

4068. Gladioli.

Lent by Edward H. Coates, Esq.

4069. Waterfall: Yosemite.

Lent by Mrs. Gustav Radeke.

4070. On the Upper Terrace.

4071. Summer.

4072. Waterfall.

Lent by Henry Smith, Esq.

4073. Hill at Arc-la-Bataille.

4074. Meadow Flowers.

Lent by the Brooklyn Museum.

4075. The Back Road.

Lent by Childe Hassam, Esq.

4076. Harbor View Hotel.

CATALOGUE OF THE DEPARTMENT OF FINE ARTS

SCULPTURE

MANSHIP, PAUL

- 4077. Little Brother.
- 4078. Lyric Muse.
- 4079. Indian Hunter.
- 4080. Prong-horn Antelope.
- 4081. Portrait of a Baby.
- 4082. Centaur and Dryad.
- 4083. Portrait Statuette.
- 4084. Playfulness.
- 4085. Spring Awakening.

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GALLERY ONE HUNDRED SEVENTEEN

PAINTINGS AND DRAWINGS

HITTLE, MARGARET A.

- 4086. Flower Beds at Reissig's.

DIRKS, RUDOLPH

- 4087. On the Dike.

EDWARDS, GEORGE WHARTON

- 4088. No-Man's Ledge: Monhegan.

BUEHR, KARL ALBERT

- 4089. Luncheon Outdoors.

JONES, LEON FOSTER

- 4090. A Misty Day in Winter.

OLSON, ALBERT BYRON

- 4091. Decoration: The Three Sisters.

GUSTIN, PAUL MORGAN

- 4092. A Clearing in the Northwest.

BOWDOIN, HARRIETTE

- 4093. A Venetian Highway.

FRIESEKE, FREDERICK CARL

- 4094. Summer.
- 4095. The Garden.

NELSON, BRUCE

- 4096. Sea and Sky.

WALTMAN, HARRY FRANKLIN

- 4097. Vermont.

WENTZ, HENRY

- 4098. November: Five P. M.

NOBLE, JOHN

- 4099. Paris: The Beach.

CARLSON, JOHN FABIAN

- 4100. Along the Stream.

COCKROFT, EDYTHE VARIAN

- 4101. Portrait Study.

JAY, CECIL

- 4102. Torn Skirt.

FRIESEKE, FREDERICK CARL

- 4103. The Garden Chair.

HOBART, CLARK

- 4104. The Blue Bay: Monterey.

FELDMAN, BARUCH M.

- 4105. Portrait Study: Introspection.

FRIESEKE, FREDERICK CARL

- 4106. Youth.

GUTMANN, BERNHARD

- 4107. Nude.

FRIESEKE, FREDERICK CARL

- 4108. Girl Embroidering.

FORTUNE, E. CHARLTON

- 4109. Summer.

BALL, ROBERT E., JR.,

- 4110. Moonlight: Gothic Arch at St. Jean: Brittany.

SUTTER, H. R.

- 4111. Street Scene: Provincetown.

MAGER, GUS

- 4112. Tulips and Irises.

McFEE, HENRY LEE

- 4113. Still Life.

MATHEWS, LUCIA K.

- 4114. Little Girl.

HEYNEMANN, JULIA H.

- 4115. Old Chinatown: San Francisco.

LUNDBORG, FLORENCE

- 4116. Etna in the Afterglow.

BIXBEE, WILLIAM

- 4117. Winter.

O'BRIEN, FRANK M.

- 4118. Dunes in Italy.

RITTMAN, LOUIS

- 4119. Early Morning in a Garden.

CUCUEL, EDWARD

- 4120. Champagne.

ULLMAN, EUGENE PAUL

- 4121. Young Widow.

MAGER, GUS

- 4122. Flower Bouquet.

TANNER, HENRY O.

- 4123. Christ at the Home of Lazarus.

FRIESEKE, FREDERICK CARL

- 4124. Boudoir.

ULLMAN, EUGENE PAUL

- 4125. Parisienne.

FOSS, HARRIET CAMPBELL

- 4126. Pink Phlox.

RITTMAN, LOUIS

- 4127. Breakfast.

CUCUEL, EDWARD

- 4128. Autumn Sun.

BUTLER, THEODORE EARL

- 4129. Peonies.

WILLIAMS, GEORGE ALFRED

- 4130. Boom Island Light: Ogonquit.

HAWORTH, EDITH

- 4131. Gibraltar.
- 4132. Midsummer.

UNITED STATES SECTION

HAWORTH, EDITH (Continued)

- 4133. Cypress Tree.
- 4134. African Coast.
- 4135. Village Street: Provincetown.

BALL, ROBERT E., JR.

- 4136. The Palms.

BURLEIGH, SYDNEY RICHMOND

- 4137. At the Wharf.

SNELL, HENRY B.

- 4138. Twilight at Sea.

NELL, TONY

- 4139. Floating Feather.

SHAW, SYDNEY DALE

- 4140. Nature's Screen.

FORSYTH, WILLIAM

- 4141. A Sunny Corner.

ROGERS, GRETCHEN W.

- 4142. Still Life.

RANDOLPH, LEE F.

- 4143. Avignon: France.

CUNEO, CYRUS CINCINATTO

- 4144. The Mother.

LUNDBORG, FLORENCE

- 4145. Old Fountain: Taormina.

COOPER, EMMA LAMPERT

- 4146. Temple at Jaipur.

FRIESEKE, FREDERICK CARL

- 4147. The Bay Window.

MORA, F. LUIS

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THORNDYKE, CHARLES HALL

- 4149. Gray Weather.

MORA, F. LUIS

- 4150. Spanish Fair in the Time of Goya.

ROBERTS, ALICE MUMFORD

- 4151. Red Peppers.

PAXTON, ELIZABETH OKIE

- 4152. In the Morning.

SCULPTURE

STERLING, LINDSEY MORRIS

- 4153. Fountain: Afraid.

HOVENDEN, MARTHA M.

- 4154. Girl and Kitten: Sundial.

SCHULENBURG, ADELE E.

- 4155. Scrub Woman.

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PAINTINGS

CAHILL, WILLIAM V.

- 4156. The Red Book.

LANG, ANNIE TRAQUAIR

- 4157. The Gray Kimona.

WICKWIRE, JERE R.

- 4158. Portrait of My Mother.

SAXTON, JOHN GORDON

- 4159. Midwinter.

BOHM, MAX

- 4160. The Promenade.

HARRISON, ALEXANDER

- 4161. Nature's Mirror.

FASSETT, TRUMAN E.

- 4162. Portrait: Mrs. Fassett.

DOUGHERTY, PARKE C.

- 4163. Winter Morning: Etretat.

CUCUEL, EDWARD

- 4164. Summertime.

HECHT, VICTOR DAVID

- 4165. Portrait of Mrs. Irving Stern.

GIHON, CLARENCE M.

- 4166. A Corner: Rue de Vaugirard.

RAVLIN, GRACE

- 4167. Evening: Market Place: Tangier.

GOTTHOLD, FLORENCE WOLD

- 4168. The Yellow Cat.

WOOLF, SAMUEL JOHNSON

- 4169. Brown the Wheats.

THORNDYKE, CHARLES HALL

- 4170. Church.

RAVLIN, GRACE

- 4171. Great Market: Grand Socco: Tangier.

GIHON, CLARENCE M.

- 4172. Peasant Houses.

POOR, HENRY VARNUM

- 4173. Baby's Toilet.

LITTLE, JOHN WESLEY

- 4174. A Passing Shower.

WRIGHT, JOHN

- 4175. Sicilian Landscape.

NELSON, BRUCE

- 4176. The Summer Sea.

DE VOLL, F. USHER

- 4177. Quebec from the Fortifications.

GRANT, LAWRENCE

- 4178. Fishing Boats: Concarneau.

WALDEN, LIONEL

- 4179. Before Fishing.

HOFFMAN, HARRY LESLIE

- 4180. A Mood of Spring.

TITCOMB, M. BRADISH

- 4181. Hillside and Harbor.

HAMILTON, WILBUR DEAN

- 4182. Spring.

MASON, JOHN

- 4183. On the Road to Killingworth.

DEWEY, CHARLES MELVILLE

- 4184. The Harvest Moon.

SPAETH, MARY HAUGHTON

- 4185. Penelope Roberts.

CLUTE, WALTER MARSHALL

- 4186. Romance.

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HEYNEMANN, JULIA H.

4188. Miss Molly Muir.

BRUMBACK, LOUISE UPTON

4189. The Harbor: Gloucester.

HILLS, LAURA COOMBS

4190. The Morning Cup.

NICHOLLS, RHODA HOLMES

4191. 1860.

DEMING, ADELAIDE

4192. A Quiet Day.

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SEAWELL, HARRY W.

4194. Interior.

DUNBAR, HAROLD C.

4195. Girl in Black.

BREUER, HENRY J.

4196. Lake Louise.

HOFFMAN, HARRY LESLIE

4197. Saturday Morning: Savannah Market.

HUBBELL, HENRY SALEM

4198. The Crimson Charger.

HEYNEMANN, JULIA H.

4199. Mrs. Arthur Symons.

STEWART, JULIUS L.

4200. Venice.

HOPKINSON, CHARLES

4201. Salem Bay: Massachusetts.

SMITH, GEORGE WASHINGTON

4202. California Hillside.

YARROW, WILLIAM H. K.

4203. In the Orchard.

KNOX, JAMES

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FINK, DENMAN

4205. Portrait of Mrs. F.

SMITH, GEORGE WASHINGTON

4206. Eucalyptus Trees.

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CRENIER, HENRI

4208. Girl and Butterflies.

WEINMAN, ADOLPH ALEXANDER

4209. Heroic Courage.

ADAMS, HERBERT

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WEINMAN, ADOLPH ALEXANDER

4211. Study for Lincoln at Hodgenville.

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4213. Town and Sky.

WYETH, N. C.

4214. Roaring Skipper.

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4215. Boy with White Coat.

4216. Sunset.

4217. Autumn Landscape with Children.

4218. Chrysanthemums.

PETERSON, JANE

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BUDWORTH, WILL S.

4220. Early Spring: Wakefield Woods.

PRESTON, JAMES

4221. Paris No. 1.

4222. Mamburg: Bavaria.

4223. Paris No. 7.

4224. Paris No. 5: Cafe.

BLUMENSCHNEIN, MARY GREENE

4225. Valentine.

PIERCE, LUCY V.

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MURA, FRANK

4227. Cloudy Day on the Thames.

4228. Street in Warwick: Winter.

BULL, CHARLES LIVINGSTON

4229. Beauty and the Beast.

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4230. Brewers' Draymen.

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4232. Cottages in Warwick.

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4235. You Should Also Mount With Me.

4236. Old Hall.

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4237. Hopi Ceremonial.

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4238. Below London Bridge.

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4239. Study in Black.

SNELL, HENRY B.

4240. The Quai: Paris.

MURA, FRANK

4241. The Old Malt House.

4242. Market Carts.

BLUMENSCHNEIN, ERNEST L.

4243. Love of Life No. 2.

MURA, FRANK

4244. Barges in Tow.

4245. Castle Wall: Warwick.

WILSON, FLOYD

4246. Chinatown: Portland.

MONGES, HENRY B.

4247. Sunset.



SUMMER. By *Bernardus Johannes Blommers*



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4251. Paris No. 3.
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- CAULDWELL, LESLIE
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- CARLSON, JOHN FABIAN
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- BEEK, ALICE D. ENGLEY
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GATHERING
SEA MOSS:
MINHO.
*By José Carlos
Salgado*



